

MUSICAL FETTER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

Price 10 Cents. Subscription, \$4.00. Foreign, \$5.00—Annually.

VOL. XXVIII.—NO. 24.

NEW YORK, WEDNESDAY, JUNE 13, 1894.

WHOLE NO. 744.



From Photograph by WALERY, London.

ANTOINETTE STERLING.

METROPOLITAN COLLEGE OF MUSICLEADING MUSICAL INSTITUTION
OF AMERICA.**Summer Session Begins July 2.****PIANO TEACHERS' CERTIFICATES.**Examiners: William Mason, Mus. Doc., A.C.M.,
Albert Ross Parsons, A.C.M.Dudley Buck, *President*,
Albert Ross Parsons, *Vice-President*,
Harry Rowe Shelley, *Ad. Vice-President*,
R. Huntington Woodman, *Organ Department*,
Frederick C. Packard, *Principal Operatic Dept.*,
John C. Griggs, Ph.D., *Musical Director*.The removal of the Residence Department to the
immediate vicinity of Central Park increases
its attractiveness as a home school.

For further information address

H. W. GREENE, Sec'y and Treas.,
19-21 E. 14th STREET, NEW YORK.**Professional Cards.***Professional Cards payable strictly in advance.***MISS NINA BERTINI-HUMPHRYS,**
SOPRANO.
Prima Donna Gustav Hinrich's Grand Opera Co.,
Baltimore. Address, 47 East 21st St., New York.**GEORGE SWEET,**

OPERA, ORATORIO, CONCERT.

487 5th Avenue, New York.

FRANCIS FISCHER POWERS,
BARITONE.STUDIO: 8 Music Hall, 57th St. and 7th Avenue,
New York**DR. CARL MARTIN,**
BASSO,Concert, Oratorio and Vocal Instruction.
Studio, 15 East 17th Street, New York.**MONSIEUR HENRI FALCKE,**
Piano Virtuoso.First Prize of the Paris Conservatoire. Lessons
in Piano Playing and Theory. M. Falcke speaks
English, German and Spanish. Address, 165
Avenue Victor Hugo, Paris.**MR. and MRS. CARL ALVES,**
Vocal Instructors,

1146 Park Avenue, near 91st Street, New York.

MR. FRITZ GIESE,
Violoncellist.Can be secured for Concerts, Musicales and a
limited number of Pupils this season. Apply for
Dates, Terms, &c., to MAX BACHERT,
Everett House, New York.**MR. C. WHITNEY COOMBS,**49 West 80th Street (Church of the Holy Com-
munion), New York.**MR. HARRY PEPPER,**
Tenor.Concert, Oratorio and Vocal Instruction.
Studio: 518 West End Ave., near 90th St.**MRS. OGDEN CRANE,**
VOICE CULTURE.

ITALIAN METHOD.

Hardman Hall, 5th Avenue and 19th St.,
New York.**ORTON BRADLEY, M. A.,**

CONDUCTOR AND SOLO PIANIST.

Pupils received for Piano or Oratorio and Opera-
tic repertoire. For terms, &c., address
174 West 58th Street, New York.**PERSONAL OR
CORRESPONDENCE LESSONS**In Harmony, Composition, Analysis and
Theory of Interpretation.A. J. GOODRICH, author of "Complete Musical
Analysis," "Goodrich's Analytical Harmony"
(from the composer's standpoint), "Music as a
Language," &c. Lock Box 976, CHICAGO.**MR. CARL V. LACHMUND,**Professor at the SCHARWENKA CONSERVATORY
for Piano, Theory and Lectures
Private Studio, 262 Lenox Avenue, New York.**EMILIE BENIC DE SERRANO,**
Prima Donna.**SIGNOR CARLOS A. SERRANO,**
Musical Conductor.
VOCAL INSTITUTE.

With branches in Piano and Harmony.

N. B.—Complete vocal instruction and develop-
ment of the voice from the beginning to an artistic
finish. Repertoire and choral branches. Sig. Ser-
rano would accept the direction of a choral society.
323 East 14th Street, New York.**ADOLF GLOSE,**CONCERT PIANIST—TEACHER,
51 East 57th Street, New York.**M. ISIDOR PHILIPP,**Pianist,
Resumed Teaching October 1.
Address, 1 Rue de Chateaudun, Paris, France.**PHILIPP ROTH,**Violoncello Virtuoso,
Author of the "Violoncello School," published
by Breitkopf & Härtel, receives pupils.
84A Lützow Str., Berlin, Germany.**MISS AMY FAY,**Only Teacher in New York of the Celebrated
DEPPE METHOD.
33 West 81st Street, New York.**CHAS. HERBERT CLARKE,**Solo Tenor West Church (Dr. Paxton's) and
Director of Music at Madison Avenue M. E. Church.
Oratorio, Concert and Vocal Instruction.
Studio, Music Hall, 57th St. and 7th Av., New York.**MME. LABLACHE,**Vocal Instruction.
For terms address New York Conservatory of
Music, 112 East 18th Street, New York.**ALBERTO LAURENCE,**No. 147 East 18th Street, New York.
Instruction in SINGING and the Higher Branches
of Vocal and Dramatic Art.**J. F. VON DER HEIDE,**149 East 21st Street (Gramercy Park),
Voice Cultivation and Singing.
Complete education in Vocal Music.
Permanent address: Steinway Hall, New York.**EMILIO BELARI,**Professor of Singing and Perfecting the Voice.
123 West 39th Street, New York.**MR. ARTHUR BERESFORD,**BASSO—Concert, Oratorio.
21 Music Hall, Boston.**MRS. BELLA THOMAS-NICHOLS,**Mezzo Soprano.
Pupil of Signor E. Delle Sedie, of Paris.
Teacher of Singing and Lyric Declamation,
Vocal and Physical Development.
Pupils and Singers prepared for Concert, Ora-
torio and Opera.
Studio: 133 West 39th Street, New York.**JOHANNES MIERSCH,****PAUL MIERSCH,**
Violin and 'Cello Virtuosos,
Will accept Concert Engagements; also a limited
number of pupils. Address,
120 East 20th Street, New York.**GUSTAV L. BECKER,**CONCERT PIANIST and TEACHER of
PIANO and COMPOSITION,
1402 Lexington Avenue, New York.**HARRISON MILLARD,**Vocal Instructor,
19 East 14th Street, New York.**WALTER KAUFMANN,**Violoncellist and Teacher,
110 East 70th Street, New York.**MRS. RATCLIFFE CAPERTON,**

The representative of

LAMPERTI.Ogontz and Walnut Lane Schools, Bryn Mawr
College Glee Club.
Residence: 408 South 18th Street, Philadelphia, Pa.**MRS. ELIZABETH****CHURCHILL MAYER,**Specially recommended by William Shake-
spere. London.

VOCAL CULTURE.

Lessons in Harmony and Counterpoint. 1 P. M.
to 3 P. M. 230 West 59th Street, New York.**HELENE VON DOENHOFF,**Prima Donna Contralto.
Opera, Concerts, Festivals.
Address care Steinway Hall, New York.**MISS ALICE GARRIGUE,**VOCAL INSTRUCTION,
SUCCESSOR AND REPRESENTATIVE OF**MME. LUISA CAPPANI.**

123 West 32nd Street, New York.

MME. CLARA POOLE-KING,VOCAL INSTRUCTION.
Resumes teaching October 1.
The Hetherington,
571 Park Avenue, New York.**MAX TREUMANN,**Baritone—Concert, Oratorio and Opera. Vocal
Culture. 101 West 86th Street, New York.**MR. WILLIAM COURTNEY,**Concert-Oratorio and Vocal Instruction.
Address 27 Union Square, New York.**MME. MURIO-CELLI,**

Vocal Instruction.

18 Irving Place, New York.

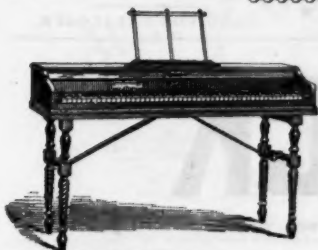
MME. JULIA ARAMENTI,SOPRANO.
Concerts, Oratorios, Operas, Vocal Instruction.
Address: 145 West 82d Street, New York.**PAUL TIDDEN,**Pianist.
Address from December 15 care of THE MUSICAL
COURIER, 19 Union Square, New York.**WM. H. RIEGER,**TENOR—ORATORIO AND CONCERT,
18 East 22d Street, New York.**MR. and MRS. TH. BJÖRKSTEN,**Vocal Culture,
71 East 52d Street, New York.**MME. EMMA RODERICK,**Rapid Development and Complete Education of
the Voice. 123 West 39th Street, New York.**MR. IVAN MORAWSKI,**LESSONS IN SINGING,
149A Tremont Street, Boston.**W. E. MAC CLYMONT,**CONCERT ORGANIST.
Will receive engagements for Recitals, Organ
Openings, &c., and is prepared to accept pupils
for instruction in Piano and Organ. Accompanist
for Vocal Teachers and Concerts a specialty. For
Terms, Dates, &c., address Mr. Wm. E. Mac
Clymont, 158 Fifth Avenue, New York.**CARLOS HASSELBRINK,**Violin Virtuoso.
Lessons given in Violin and Ensemble Playing.
106 and 108 East 23d Street, New York.**W. ELLIOTT HASLAM,**SINGING MASTER,
Gives instruction in VOICE PRODUCTION and
CULTIVATION and special lessons to artists
in STYLE and RÉPERTOIRE.
OPERA.—Roles passed or restudied.
ORATORIO.—Best traditional renderings of Re-
citative and Aria in the standard oratorios.
CONCERT.—Suitable repertoire formed, display-
ing to the best advantage the individual
characteristics of each singer.Works restudied in English with Lyric Artists un-
familiar with the language.Studio: 78 Fifth Avenue.
Reception Hours: 1 to 3 P. M.**MR. RUDOLF KING,**Pianist.
V Kettenbrückengasse 7, Vienna, Austria.**WALTER PETZET,**Pianist and Composer.
Home Studio: 169 East 69th Street.**MARIE LOVELL BROWN**(Mrs. Dexter).
Teacher of Pianoforte Playing and Harmony.
Address, Chickering Hall, New York.**PROF. RIVARDE,**Vocal Art.
30 East 23d Street (Madison Square).**RICHARD T. PERCY,**Accompanist and Concert Organist.
Organ Oratorio Accompaniments a specialty.
With F. E. Bristol, Room 27, Carnegie Music Hall.**WILLIAM H. LEE, BARITONE,**Late of American, Emma Juch and
Clara Louise Kellogg Opera Companies.
Concerts and Vocal Instruction.
Studio: 98 Fifth Ave., Room 7, New York.
(Tuesdays and Saturdays.)**CARL BRUCKHAUSEN,**Concert Pianist. Pupil of Barth, Berlin High
School, of Jossely and of S. B. Mills. Will receive
engagements and pupils.
294 Fulton Street, Brooklyn.**MR. PERLEE V. JERVIS,**Teacher of the Piano.
Mason's Touch and Technic
Studio: Carnegie Music Hall, New York.**EDWARD M. YOUNG,**Baritone,
(Conductor of Boonton, N. J., Choral Union), and
MRS. EDWARD M. YOUNG,
Mezzo Soprano.Instruction in Voice Culture and Piano.
Studios: Morristown, N. J., and at Lauter's,
Broad St., Newark, N. J. Concert Engagements.**FRANK DE RIALP,**Legitimate School of Singing.
15 East 16th Street, New York**CLARENCE LUCAS**Receives pupils in piano and musical theory;
will introduce students to any of the London
teachers; has a list of boarding houses.
22 Portland Terrace, Regent's Park,
London, N. W., England.**CLARA ASHER-LUCAS,**Of London Philharmonic Concerts, &c.,
Solo Pianist.
Board per year, \$250.
19 Portland Terrace, Regent's Park, N. W.,
London, England.**DAVID G. HENDERSON,**Tenor—Oratorio and Concert.
For terms and dates apply to
18 East 22d Street, New York.**CONRAD WIRTZ,**Pianist and Teacher,
Professor of Piano at Grand Conservatory
Private Studio: 190 W. 134th Street, New York.**LUDWIG DORER,**Pianist and Teacher in the higher art of Piano-
forte Playing, especially for the works of Bach,
Beethoven (last Sonatas) and Liszt. (Correct
Phrasing.) Daily, between 12 and 2.
1662 Halsey Street, Brooklyn, N. Y.**LYMAN BRACKETT,**PIANO, ORGAN AND CONDUCTING,
152 Tremont Street, Boston.
Chickering Hall Building.**CHARLES LEE TRACY,**Pianoforte Instruction. Authorized Teacher
Leschetizky Method.
Studio: No. 9 Music Hall, 57th St. and 7th Ave.**MME. FRIDA DE GEBELE ASH-****FORTH,**
Vocal Instruction,
135 East 18th Street, New York.**MRS. GERTRUDE LUTHER,**SOPRANO.
Concert, Oratorio and Song Recitals.
Lessons in Singing.
41 East 21st Street, New York.**MR. E. C. TOWNE,**Tenor—Concert, Oratorio, Etc.
Care Novello, Ewer & Co.,
21 East 17th Street, New York.**SERENO R. FORD,**Teacher of Piano, Organ and Theory,
Box 564, Stamford, Conn.**MR. and MRS. THEO. J. TOEDT,**Vocal Instruction.
Home Studio: 151 East 62d street, New York.**Mme. Florenza d'Arona**The Certificated Authority
and Exponent of**LAMPERTI** (Elder).Pupil and Assistant Teacher eleven
years. *Prima Donna* of the principal
opera houses in Europe and America.Instruction Foundation to Stage.
Professionals' and Teachers' Course.**124 East 44th Street,
NEW YORK.****GUSTAV HINRICHS,**

VOCAL STUDIO; OPERA A SPECIALTY.

124 East 23d St., New York City.

WEDNESDAYS AND SATURDAYS.

The Virgil Practice Clavier.



"The most useful and complete ally of the pianist in existence."

Wishing you great success, I am cordially yours,

"The PRACTICE CLAVIER is an unerring monitor and guide."

RAFAEL JOSEFFY.

WILLIAM MASON.

Claviers rented at a distance with privilege of purchase. Send for rental purchase plan and new Illustrated Catalogue.

VIRGIL PRACTICE CLAVIER CO.,

26 West 15th Street, New York.

Professional Cards.

SUMMER STUDY.

EDMUND J. MYER.

At Round Lake, N. Y.

During July and August. Send for circular giving particulars.

Address, 36 East 23rd Street, New York.

MISS SARAH ELIOT NEWMAN,

Pianoforte Playing, Harmony, Musical Theory.

Specialties: Aural Musical Analysis and Musical Dictation. Private or class instruction.

Hotel Kensington, 79 5th Avenue, New York.

CHARLES PALM,

Director of St. Cecilia Sextet Club, Professor of Violin

Convent of the Sacred Heart.

Address, 346 East 87th Street, New York.

CARL LE VINSEN,

Vocal Instruction.

124 East 44th Street, New York.

ZIPPORA MONTEITH,

Soprano.

Concert, Oratorio and Vocal Instruction. Perfect voice production and oratorio readings a specialty.

Studio: 17 East 16th Street, New York.

ALBERT G. THIES,

Tenor.

Oratorio, Concert, Opera.

Vocal Instruction Studios:

Carnegie Hall, No. 15, Tuesday, Wednesday and Friday.

639 Lexington Ave., Monday, Thursday and Saturday.

AGNES THOMSON,

Soprano.

JAMES F. THOMSON,

Baritone.

Concert, Song Recital, Oratorio.

Permanent address:

174 WABASH AVE.,

CHICAGO, ILL.

Chicago Conservatory of Music.

SAMUEL KAYZER, Director.

Auditorium Building, Chicago, Ill.

SEND FOR CATALOGUE.

MUSICAL DIRECTORS:

WILLIAM H. SHERWOOD, Piano.

CALVIN B. CADY, Piano.

VITTORIO CARPI, Vocal.

CLARENCE EDDY, Organ.

S. E. JACOBSON, Violin.

FREDERIC GRANT GLEASON, Harmony, &c.

Established in 1867.

Cincinnati Conservatory of Music.

MISS CLARA BAUR, Directress.

Thorough musical education after the methods of foremost European conservatories.

Day and boarding pupils may enter at any time.

Young ladies in the home department are under the personal supervision of the directress. For Catalogue address

MISS CLARA BAUR,

Fourth and Lawrence Sts.,

CINCINNATI, OHIO.

"DEAR SIR—I have been much pleased with the PRACTICE CLAVIER, and its use has convinced me of its superior qualities as an instrument for the technical part of piano practice."

Yours truly,

I. J. PADEREWSKI.

"The principles of touch involved are entirely correct and meet my full approbation. For acquiring perfect finger control, for gaining strength and endurance, and as a means for silent practice, it is excellent."

RAFAEL JOSEFFY.

WILLIAM MASON.

MISS LILLIE BERG'S LAMPERTI

VOCAL SCHOOL. FOUNDED 1880.

America's recognized authority on Lamperti. His accompanist and under teacher, with special certificates.

CONCERT, CHURCH, ORATORIO, OPERA.

Pupils prominent everywhere.

Special course for Teachers with Diploma Circular.

12 West 60th Street, New York.

Brooklyn Studio, 154 Montague St., Wednesdays.

GEORGE M. GREENE,

Voice Culture and Artistic Singing.

Oratorio, Church, Concert, Opera.

Method based on the principles of the Italian School, insuring purity, resonance, flexibility and power. Pamphlet mailed on application.

425 West 23d Street, New York.

DAVID WILLIAMS,

Solo Tenor Calvary Protestant Episcopal Church

Church Festivals, Oratorio, and Ballad Concerts.

106 West 106th Street, New York.

LOUISE GERARD,

Soprano.

Vocal Instruction, Oratorio, Concert and Opera.

Address care Monroe & Co., Bankers, 7 Rue Scribe,

Paris, until September.

CHAS. A. KAISER,

Tenor of St. Patrick's Cathedral.

Open for engagements for Concert, Oratorio or Opera. Address: 120 East 83d Street, New York.

GRAND

Conservatory of Music

OF THE CITY OF NEW YORK.

This renowned Music School offers the accumulated advantages of years of successful operation. Instructions in all branches of Vocal and Instrumental Music, Harmony, Composition, Instrumentation, Elocution and Dramatic Art, Foreign Languages, Drawing and Painting. Students have the use of a fully appointed stage, with scenery, pipe organs, harp, library and other free advantages equal to 10 lessons per week. For particulars address

R. EBERHARD, Mus. Doc., President,

The Grand Conservatory of Music,

142 West 23d St. New York.

ESTABLISHED 1867.

CHICAGO MUSICAL COLLEGE

Central Music Hall,

CHICAGO, ILL.

Dr. F. ZIEGFELD, President.

Our Catalogue, giving terms of tuition and containing a musical lexicon, abridged History of Music and other valuable information, will be sent FREE on application.

H. v. BÜLOW

CLASSICAL

PIANOFORTE WORKS.

with fingering, marks of execution and explanatory notes for teachers as for pupils.

German and English Texts. The newest edition of Cramer-Bülow Studies, carefully revised, containing 60 (not 50) studies; is brilliantly printed; price only \$1.50.

JOS. AIBL VERLAG,

München, Germany.

(Catalogue post free on application.)

NEW YORK: G. SCHIRMER,

Union Square.

Royal Conservatory of Music (also Operatic and Dramatic High School), DRESDEN, GERMANY.

Thirty-eighth year. 47 different branches taught. Last year, 780 pupils, 88 teachers, among whom for Theoretical branches are Felix Dröseke, Prof. Rischbieter, Prof. Dr. Ad. Stern, &c.; for Piano, Prof. Döring, Prof. Krantz; Chamber Music Virtuosa, Mrs. Rappoldi-Kahrer, Prof. Schmale, Sherwood, Tyson-Wolf, Mus. Doc., &c.; for Organ, Cantor and Organist Fährmann, Music Director Hübner, Organist Janssen; for String and Wind Instruments, the most prominent members of the Royal Court Orchestra, at the head of whom are Concertmaster Prof. Rappoldi and Concertmaster Fr. Grützmacher; for Vocal Culture, Ifert, Fräul. von Kotzebue, Mann, Chamber Singer Miss Agl. Orgeni, Roaneburger, &c.; for the Stage, Court Opera Singer Eichberger, Court Actor Senff Georgi, &c. Education from the beginning to the finish. Full courses or single branches. Principal admission times, beginning of April and beginning of September. Admission granted also at other times. Prospectus and full list of teachers at the offices of THE MUSICAL COURIER and through Prof. EUGEN KRANTZ, Director.

VIRGIL PIANO SCHOOL and School of Public Performance,

26 WEST FIFTEENTH STREET, NEW YORK CITY.

SPECIALTIES: Technic, Foundational Instruction, Advanced Piano Study, Training for Public Performance, the Preparation of Teachers, Pianist's Harmony Course.

MRS. A. K. VIRGIL, DIRECTOR.

Assisted by competent Teachers trained in the Special Methods employed.

COLOGNE-ON-THE-RHINE.

THE CONSERVATORY OF MUSIC.

FOUNDED IN 1850.

PRINCIPAL: PROFESSOR DR. FR. WÜLLNER.

The Conservatory embraces: First, Instrumental (comprising all solo and all orchestral instruments); second, Vocal; and third, Theory of Music and Composition Schools.

The Vocal School is divided into two sections—(a) concert singing and (b) operatic singing. There is also a training school for pianoforte teachers. In connection with these subjects there are classes for Italian, German, literature, liturgy, choral singing, ensemble playing (chamber music), ensemble singing, musical dictation, elocution, sight reading, orchestral playing, conducting, &c., &c. Teaching staff consists of thirty-two teachers.

Summer Term commences April 1; Winter Term September 16. Next entrance examination takes place April 1, at the College (Wolffstrasse 3-5). The yearly fees are 200 marks (\$20) for piano, violin, viola, violoncello classes; 300 marks (\$30) for all the other orchestral instruments, and 400 marks (\$40) for solo singing.

For full details apply to the SECRETARY,

WOLFFSTRASSE 3-5, COLOGNE, GERMANY.

CONSERVATORY KLINDWORTH-SCHARWENKA,

BERLIN, W. (Germany), Potsdamerstr. 20 and 35.

DIRECTORS: Ph. Scharwenka, Prof. H. Genz, Dr. Hugo Goldschmidt.

Principal Teacher of the Vocal Art: The World Renowned

Grand Mistress of the Lyric Art, Frau Prof. Amalia Joachim.

ARTISTIC ADVISER: Prof. Karl Klindworth.

PRINCIPAL TEACHERS: Prof. A. Becker (theory); Klindworth, Scharwenka, Genz, Dr. Jed-

itzka, Leipholz, W. Berger (piano); Struss, Gregorowitsch (violin); Dr. Hugo Goldschmidt (voice, Stock-

hausen method and history of music).

Applications can be made with Prof. Genz daily, from 11 to 12 A. M., at Potsdamerstrasse 20; with Ph.

Scharwenka or Dr. Goldschmidt, every afternoon from 4 to 6 at Potsdamerstrasse 35.

Prospectus gratis on demand from the Directors.

Hagen Ruefer & Co
New York

Successors to CORNETT PIANO CO., Manufacturers of

UPRIGHT PIANOS.

Factory, 525-531 West 24th St.

Office, 449-455 West 41st St.

CONCERT DIRECTION.

Agency Founded 1879. HERMANN WOLFF.

Germany: Berlin am Carlsbad 19.

Cable Address: Musikwolf, Berlin.

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription

Concerts, Hamburg; the Bechstein Hall, Berlin.

Sole representative of most of the leading artists, viz: Rubinstein, Bülow, Joachim,

d'Albert, Stavenhagen, Mme. Carreno d'Al-

bert, Mlle. Kleeberg, Mme. Marcella Sem-

brich, Alice Barbi, Emil Goetze, the Berlin

Philharmonic Orchestra. Manager of the

American tours of Josef Hofmann, Hans

von Bülow, Eugen d'Albert, Pablo de Sa-

sate, and of the German Ethnographic Exhi-

bition, Chicago.

Principal Agency for Music Teachers.

Apply for Catalogues.

RICE MUSICAL STRING COMPANY,

Manufacturers of All Kinds of

Musical Strings.

Nos. 157, 159 & 161 W. 29th Street,

NEW YORK.

7th Regiment Band,

N. G. S. N. Y.,

W. B. ROGERS, Bandmaster.

Address, 25 Union Square, New York City.

MORIZ ROSENTHAL,

PIANIST,

Applications, Correspondence and New Music to be sent to

Concert Direction, EUGEN STERN,

MAGDEBURGER STR. 7, BERLIN W., GERMANY.

Established 1881.

MRS. REGINA WATSON'S SCHOOL,

FOR THE

HIGHER ART OF PIANO

PLAYING.

297 East Indiana Street, CHICAGO.

N. SIMROCK, Berlin, Germany,

Original Publisher of BRAHMS' and

Debussy's Works.

CHEAP EDITION.

THE CELEBRATED FOUR SYMPHONIES OF

JOHANNES BRAHMS.

arranged for Piano, four hands (only Original Edition).

are now to be had in one volume at the low price of

\$2.50,

or singly at 75c. each. Will be sent, postage free, upon

receipt of amount by money order.

The cost of these Symphonies in the American

Reprint Edition is \$5.

"DAS DEUTSCHE LIED" (The German Song) four books (containing 107 songs) at 75c.

each.

THE SCHIMMEL & NELSON PIANO CO.

MANUFACTURERS OF
Strictly High Grade
PIANOS.
SEND FOR CATALOGUE

FARIBAULT, MINN.

Mahogany Veneers are our specialty. We carry at all times a very large stock, probably the largest to be found anywhere in the trade, and we solicit a visit from buyers when in this market.

We carry also a full line of all other veneers, both sawed and shaved.

WM. E. UPTEGROVE & BRO.,

Foot East 10th Street, New York.

ESTABLISHED 1840.

J. & C. FISCHER,

Grand and Upright Pianos.

95,000 MANUFACTURED.

World Renowned for Tone and Durability.

OFFICES AND WAREHOUSES:

110 FIFTH AVENUE, cor. 16th Street, NEW YORK.



THE SCHWANDER PIANOFORTE ACTIONS

LEAD IN ALL COUNTRIES.

The most perfect Action of the present time.

HERRBURGER-SCHWANDER & SON,

(ESTABLISHED FIFTY-FIVE YEARS.)

NEW YORK AND PARIS.

NEW YORK FACTORY: 88, 90 & 92 LINCOLN AVE.

WILLIAM TONK & BRO.,

Sole Agents for United
States and Canada,

96 Warren St., New York.

JAMES & HOLMSTROM.

A PIANO FOR THE
MUSICIAN,

Owing to its
Wealth of Tone.

Contains the most
perfect
Transposing
Keyboard
in the world.



A PIANO FOR THE
DEALER,

Owing to its
many telling
points.

231 & 233
East 21st Street,
NEW YORK CITY.

R. M. BENT'S

Patent Detachable Upright Pianos.

Factory, 767-769 Tenth Ave., NEW YORK.

PATENTS
CHANDLER & MACAULEY,
WASHINGTON, D. C.
Information and advice furnished Inventors
without charge.

Martin Piano Trucks,
THE ONLY PRACTICAL TRUCK MADE.

For catalogues and prices address

C. H. MARTIN & CO.,
SIOUX CITY, IA.

STECK

Without a Rival for Tone, Touch and Durability.

THE INDEPENDENT IRON FRAME

Makes the Steck the Only Piano that Improves with Use.

PIANO.

GEO. STECK & CO., Manufacturers.

WAREHOUSES:

STECK HALL, 11 E. Fourteenth Street, New York.

1853.

1894.

MARSHALL
& WENDELL

PIANOS

Have an enviable
record for Durable
Qualities and Ex-
quisite Tone, with a

41 YEARS' HISTORY.

They are known everywhere and are univer-
sally respected for their inherent merit.

911 to 923 Broadway, Albany, N. Y.

WE may be able to show you a thing or two about Organs if you will give us a chance by ordering a sample. Our Organs sell and satisfy.

THE ANN ARBOR ORGAN CO.,

High Grade Organ Makers,

ANN ARBOR, MICH., U. S. A.

M. Nabe &

GRAND, SQUARE AND UPRIGHT

PIANOS.

THESE INSTRUMENTS HAVE BEEN BEFORE THE PUBLIC FOR FIFTY-FIVE YEARS, AND UPON THEIR EXCELLENCE ALONE HAVE ATTAINED AN

UNPURCHASED PRE-EMINENCE,

WHICH ESTABLISH THEM

Unequaled in TONE, TOUCH, WORKMANSHIP and DURABILITY.

Every Piano fully Warranted for Five Years.

BALTIMORE:
22 & 24 E. Baltimore St.

WASHINGTON:
817 Pennsylvania Ave.

NEW YORK:
148 Fifth Avenue.

THE
CUNNINGHAM PIANO
PHILADELPHIA, PA.

A FIRST CLASS INSTRUMENT IN EVERY
RESPECT. WRITE FOR CATALOGUE & TERRITORY.

AUGUST GEMÜNDER. AUGUST MARTIN GEMÜNDER. RUDOLPH GEMÜNDER.

AUGUST GEMÜNDER & SONS

ESTABLISHED 1846

SOLE MAKERS OF THE FAMOUS
GEMÜNDER
ART VIOLINS
& SOLO GUITARS

VIOLIN REPAIRERS
IMPORTERS & DEALERS IN
GENUINE OLD
VIOLINS, BOWS
& STRINGS.

13 EAST 16TH ST
NEAR 5TH AVE.

NEW YORK.

TRADE MARK, REGISTERED.

WHOLESALE AND RETAIL LARGE ILLUSTRATED CATALOGUE UPON APPLICATION.

ACTIVE AGENTS WANTED.

ESTABLISHED 1879.

LAWRENCE & SON PIANO CO.,

MANUFACTURERS OF
HIGH GRADE
Grand, Square and Upright Pianos.

Agents Wanted. Send for Catalogue.
MARIETTA, OHIO.

Baldwin PIANOS

FOR CATALOGUES AND PRICES ADDRESS

The Baldwin Piano Co.,
GILBERT AVE. and EDEN PARK ENTRANCE,
CINCINNATI, OHIO, U.S.A.



THE
**MILLER
ORGAN**
IS THE
BEST
AND
Most Salable
ORGAN
OF
TO-DAY.

AGENTS WANTED Where we are not represented, Catalogue, &c., free

MILLER ORGAN CO.,
LEBANON, PA.

**STANDARD
ACTION CO.**

MANUFACTURERS OF
Upright Piano Actions,
STATE ST., CAMBRIDGEPORT, MASS.

HARRY PEPPER & COMPANY,
ARTHUR E. THOMAS, Manager,
57 WEST 42d STREET,
(Bet. Fifth and Sixth Aves.), NEW YORK CITY.

Music Sellers and Publishers.
PIANOS RENTED AND SOLD.

New Ballads (just out): "Jenny, Jenny, Jenny;"
"Mary;" "When I Shall Call Thee Mine;"
"Forgiven."

METAL PIPES FOR Pipe Organs.

Also Flue and Reed Pipes,
Voiced or Unvoiced.

F. A. MARSH,
Nyack, New York.

**MUSIC TRADE
Credit Ratings.**
THOMPSON REPORTING CO.,
10 Tremont Street, - BOSTON, MASS.

PATENTED
IN
UNITED STATES.

SYMPHONION.

PATENTED
IN
ALL COUNTRIES.



THE SYMPHONION is the best Music
Box, with Interchangeable Steel Disks.

THE SYMPHONION for purity and
sonority of tone is unexcelled.

THE SYMPHONION surpasses all other
similar instruments, because of solidity of
construction and elegance of appearance.

THE SYMPHONION has a repertory of
several thousand of the most select musical
compositions.

MUSICAL INSTRUMENT DEALERS not
handling the **SYMPHONION** should not neglect
to introduce it at once.

F. MUEHLFELD & CO.,
• Piano Manufacturers, •
511 & 513 E. 137th St., NEW YORK.

MORGENSTERN & KOTRADE,
LEIPZIG, GERMANY,
Manufacture the Highest Grade **PIANO ACTIONS**
And the best finished and select Ebony **PIANO SHARPS**

In their world renowned factories, now 47 YEARS in existence, provided
with the latest mechanical improvements.

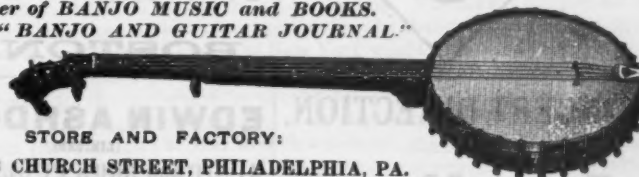
First Award—London Exposition, 1884.

The **PIANO ACTIONS** and **PIANO SHARPS** of **MORGENSTERN & KOTRADE** are
exceedingly durable and please everyone.

Wide-awake Representatives wanted in America, as the firm is prepared to
introduce its product here and give thorough satisfaction.

S. S. STEWART, Manufacturer of **FINE BANJOS.**
Publisher of **BANJO MUSIC** and **BOOKS.**
Also the "**BANJO AND GUITAR JOURNAL**."

SEND FOR
CATALOGUE.



STORE AND FACTORY:

221 & 223 CHURCH STREET, PHILADELPHIA, PA.



REGINA!

PATENTED.

The **REGINA** is the first and only Music
Box manufactured in the United
States.

The **REGINA** plays thousands of tunes
of every variety, including the latest
operatic and popular airs.

The **REGINA** excels in purity and vol-
ume of tone as well as general dura-
bility.

The **REGINA** has a clockwork whose
parts are interchangeable through-
out, and repairs, if any, will not cause
the expense always experienced with
imported music boxes.

The **REGINA** can be furnished in any
style and size for Parlor or Concert
use; in upright artistically ornamented
case connected with a hall clock,
or as automaton with money drop
attachment.

The **REGINA** is sold by all first-class
dealers.

**Regina
Music Boxes.**

A. WOLFF,
General Agent,

194 BROADWAY, NEW YORK.

Illustrated Catalogue on Application.

OUR Productions of the present year are the finest we have ever offered, and represent both in exterior finish and quality of tone the highest excellence in Piano Manufacture. We solicit for them the critical examination of the musical profession and the public.

CHICKERING PIANOS

CHICKERING
& SONS,

791 Tremont Street,
BOSTON.

CONCERT DIRECTION.

DANIEL MAYER,

LONDON, . ENGLAND,

SOLE AGENT FOR

PADEREWSKI,

Bramowska, Gorski, Sauret, Jean Gerardy, Evangelina Florence, Belle Cole, Katharine Fink and Marguerite Macintyre, Ben Davies, Norman Salmond, Plunket Greene, London Symphony Concerts, and the principal vocal and instrumental celebrities.

Note Change of Address:

No. 8 ARGYLE PLACE,
LONDON, W.

CABLEGRAMS, "Liszt, London."
A B C Telegraphic Code.

EDWIN ASHDOWN

(LIMITED),

MUSIC and BOOK PUBLISHERS.

Publishers of the Celebrated Ashdown Edition.

Catalogue No. 1.—Music for Piano.
" No. 2.—Vocal Music.
" No. 3.—Music for Harp, Guitar, Concertina.
" No. 4.—Music for Violin, Voice, Piano and Violoncello, Tenor, Violoncello, Voice, Piano and Violoncello, Orchestra, Quadrille Bands (small or full).
Catalogue No. 5.—Music for Flute, Cornet, Clarinet, Horn.
Catalogue No. 6.—Music for Organ and Harmonium.

NEW YORK: 1 & 3 UNION SQUARE.

Toronto, Canada: 69 King St. W.

London, England: 19 Hanover Sq.

CATALOGUES MAILED FREE UPON APPLICATION.

DAVENPORT & TREACY,

Piano Plates

—AND—

PIANO HARDWARE,

Avenue D and 11th Street,

NEW YORK.

J. RAYNER,

IMPORTER OF

MAHOGANY.

MANUFACTURER AND DEALER IN

ALL KINDS OF CUT AND SAWED VENEERS.

Foot Houston St., East River,
NEW YORK,

Fulton and Morgan Streets,
CHICAGO.

Estey Phonorium

Estey Organ Company,

Brattleboro, Vt., U. S. A.

INVESTIGATE.

ERARD HARPS.

Only Harps Used by the World's Greatest Harpists.

Eastern Representatives:

N. STETSON & CO.,
PHILADELPHIA.

Western Representatives:

LYON, POTTER & CO.,
CHICAGO.

NEW YORK CITY:

GEO. W. HERBERT, 18 East 17th Street.

S. & P. ERARD, 18 Great Marlborough Street, London, England.

SOHMER PIANOS.

WE respectfully call the attention of our agents and the music loving public in general to the fact that certain parties are manufacturing and have placed upon the market a cheap piano, bearing a name so similar to our own (with a slight difference in spelling) that the purchaser may be led to believe that he is purchasing a genuine "SOHMER PIANO."

We deem it our duty to those who have been favorably impressed with the fine quality and high reputation of the "SOHMER PIANO" to warn them against the possibility of an imposition by unscrupulous dealers or agents.

Every genuine "SOHMER PIANO" has the following trade mark stamped upon the sounding board:



SOHMER & CO., 149-155 East 14th St., New York.

HARDMAN & LA GRASSA

Grand and Upright PIANOS.

INDORSED BY

{ MANCINELLI, SCHALCHI, VIGNAS, WM. C. CARL, MARIE MERRICK,
BEVIGNANI, GUERCIA, CERUELOS, J. W. PARSONS PRICE, AND MANY OTHERS.

615-617-619 TENTH AVENUE, CORNER 44TH STREET, NEW YORK.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY,

(Incorporated under the Laws of the State of New York.)

19 Union Square W., New York.

TELEPHONE: - - - 1353-1354.

Cable Address, "Pegujar," New York.

EDITORS:

MARC A. BLUMENBERG. OTTO FLOERSHEIM.
JAMES G. HUNEKER. HARRY O. BROWN.
HUGH CRAIG.

BUSINESS DEPARTMENT:

SPENCER T. DRIGGS. FRANK M. STEVENS.
EPES W. SARGENT. C. H. DITTMAN.
A. T. KING.

EUROPEAN BRANCH OFFICE:

OTTO FLOERSHEIM, 17 Link Str.,
Berlin W., Germany.

CHICAGO OFFICE: 226 Wabash Ave.

JOHN HALL, MANAGER.

BROOKLYN OFFICE: 296 Fulton Street.

J. E. VAN HORNE, MANAGER.

BOSTON OFFICE: 32 West St.

LEIPSIK, GERMANY: GEBRODER HUG, Königstrasse 18.

LONDON: J. B. CRAMER & Co., 301 Regent St.

PARIS: BRENTANO'S, 37 Avenue de l'Opera.

Subscription (including postage), invariably in advance:
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.

Three Months.....\$20.00 | Nine Months.....\$60.00
Six Months.....40.00 | Twelve Months.....80.00

Special rates for preferred positions.

All remittances for subscriptions or advertising must be made by check, draft or money orders, payable to the MUSICAL COURIER COMPANY.

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday noon preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

ESTABLISHED JANUARY, 1880.

No. 744.

NEW YORK, WEDNESDAY, JUNE 13, 1894.

THE last novelty of the musical season at the Royal Opera House in Berlin is now in preparation, Hummel's opera "Angla," which will be produced in the first part of this month.

LEONCAVALLO has written a symphony for the municipality of Milan to be produced shortly during the great exhibition in that city. It is entitled "Seraphicus Seraphita," and treats in a musical form an idea of Balzac. Leoncavallo has dedicated this work to the General Intendant, Baron Bezecny, of Vienna, to show him his gratitude for the stage setting there of "Pagliacci."

NOW that the musical season has come to an end, the houses devoted to summer amusements have opened their doors. The impresario of Monte Carlo, Raoul Gunsbourg, will give a season of French opera at the Aquarium, and promises the following repertory: "Carmen," "Werther," "Faust," "Huguenots," "Barber of Seville," "The Pearl Fishers," "l'Attaque du Moulin," &c. Miss Bianca Duhamel is engaged for this season. At the Jardin de Monplaisir Edouard Strauss is now directing a Vienna orchestra, and at the Vauxhall Nicolas Galkine, from the St. Petersburg Conservatory, is directing other orchestral concerts.

THE youthful musician, Fara, of Milan, a pupil of the composer Pedrotti, has composed a new opera, which will be produced shortly for the first time at the Teatro Filodrammatici. "Santuzza" is the title of this new work, which is a continuation of Mascagni's "Cavalleria Rusticana." Besides "Santuzza," "Lola" and "Alfio," recently returned from serving a term at hard labor, the new dramatic personae are a son of "Turiddu" and "Santuzza" (tenor), who is in love with "Alfio's"

and "Lola's" daughter, who, however, cannot become his wife, as she is the daughter of the murderer of his father. If this opera should prove a success there is no telling but a third musician will contrive the continuation to immortalize musically the grandchildren of Mascagni's heroes. An Italian paper just gives out the news that Bimboni has just composed an opera in one scene, "Santuzza," and so the good work goes on.

THE San Francisco "Argonaut," one of the best and certainly the most entertaining weekly in this country, in its last issue published the following:

The musical intelligence that Mrs. Oliphant noted is still keen and lively. Outside Cincinnati and perhaps Boston, San Francisco is the most musically appreciative city in the country. This may be owing to its cosmopolitan character. We Americans are not a musical race, and all the Theodore Thomases and Walter Damrosches in the world cannot make us one. Symphonies, concerts, recitals are attended by a few American cranks and a large number of foreign enthusiasts. The oratorio has never been domesticated in a country which attempts to follow the example of the English in all things.

Opera alone is really popular, and with a lasting popularity. But in opera it is the dramatic element that charms, the musical element merely intensifying the charm. This is the secret of the success of Wagner's operas in this country.

We are not at all immodest, but really should not New York be included in the above list of cities? In fact we would humbly suggest that outside of this city there is no musical life worth mentioning. Boston to be sure has a prominent orchestra which has fallen upon evil days, Chicago has Thomas, and Cincinnati has—what?—a May festival. We have three orchestral series of concerts every season, the Philharmonic, the Symphony Society and the Boston Symphony Orchestra, not to mention an enormous amount of concerts and recitals of the Oratorio Society and other organizations devoted to choral singing. And then the opera, one must not forget that. Without a grand opera season no city can call itself musical. What has the city of the Golden Gate to compare to this? Certainly, dear "Argonaut," we deserve a passing mention.

RICHARD POHL AND BÜLOW.

RICHARD POHL publishes a number of letters which Hans von Bülow had written him during the period of 1853 to 1859. He prefaces them with a description of the time of "storm and stress," from 1850 to 1852, when Wagner's fate hung in the balance, and when his disciples, few in number, but, with the powerful aid of the then best musical paper, "Neue Zeitschrift für Musik," were enabled to change from the defensive to the offensive. His acquaintance with Bülow dates from January 1853. He speaks of it as follows: "It was at a soirée at Leipsic which Brendel (proprietor and editor of 'Neue Zeitschrift') gave in Liszt's honor, he having come from Weimar to greet Berlioz, who was to give a concert at the Gewandhaus. I have already had the honor to know Liszt; Bülow I had not seen then, but had heard and read many things of him, especially his sharp and telling articles in the 'Neue Zeitschrift für Musik,' which created no small sensation, notably the celebrated one on (or against) Henrietta Sontag. Liszt presented me to Bülow with the words: 'This is not my pupil, this is my pride.'"

Among the letters the following is interesting on account of the reference he makes to his approaching marriage to Liszt's daughter, Cosima:

BERLIN, July 19, 1857.

DEAREST FRIEND—If I am exceptionally the whole of this day in good humor, it is the fault of your letter, and this will essentially disturb me. I am ill—in different ways—and at the same time in a hand to hand fight, like a hunted boar, with the underlings of the State and the Church. Yes, it is true, what dark rumors are murmuring, in about a week I am your equal, enlisted as a member of that great corporation, to which not to belong is said also to be a pleasure, which is realized when too late. Well, we two will only be quasi-honorary members of the guild of husbands. Your variations on this theme have delighted me. And your model is to me always a sort of consolation—you have preserved the bachelor's "Je ne sais quoi," which is its specialty; I am in hopes also not to lose this certain something, especially if I were traveling.

Your acuteness will have already divined that I leave here on the wedding day at half past 6 o'clock in the evening and arrive in Baden accordingly after twenty-one hours at 3:10 o'clock in the afternoon.

Liszt's trip to Berlin—he was here three days—was certainly in connection with your conjectures.

The Berlin papers, without the authority of advertising fees, have published at once the minutest news, even as to the then uncertain day of the wedding.

Liszt was exceptionally amiable and kind, has taken from us much trouble by his presence, and what I was very

much in need of, revived and refreshed me. You know that he is taking the waters at Aix-la-Chapelle, and my wedding with his daughter will take place on the day that his state of health will permit him to again come to Berlin—having meanwhile obtained my Prussian state papers. This can be at the earliest in a week from to-day or at latest toward the 8th to 10th August. Voilà.

I will write you certainly once more before my arrival—with my inclosure for Berlioz, whose accursed wife ought soon to fly off!

There you will, of course, receive a printed official notice, also my portrait, which by that time it is to be hoped should be thought to be ready (das bis dahin hoffentlich fertig geworden zu sein gedacht werden dürfte). Yours will be hung in my new home (Anhaltische strasse 11, second floor), and among good company—Berlioz, Robespierre, Wagner, Liszt and others—Brendel would hardly make a good "pendant" to yours. My mother, who always remembers with great pleasure Baden and the pleasant companionship of your family, sends many greetings to your honored ladies (mother-in-law and wife), to which I beg to add my compliments, and also secretly those of a third unknown; but, why should she not be known to you? I certainly may be allowed to present my future wife at No. 582.

THOMAS NOT FOR CINCINNATI.

AND now Theodore Thomas is not to go to Cincinnati either. The May Music Festival decided that Mr. Thomas could not divide his time between Chicago and Cincinnati, and there were other hitches, and so the negotiations fell through. Chicago is naturally the gainer by this. The New York project we learn has been definitely abandoned. The trip from Chicago to New York would have been very trying to a man of Mr. Thomas' age. Mr. Thomas is just where he should be—Chicago. The musical tastes of that city are at the formative period. No better arbiter in such a delicate matter could be selected than Mr. Thomas, who is a master hand at program making.

In the interim Cincinnati is looking for a conductor who can organize a permanent orchestra and handle its monster festival chorus. But this conductor must be one of supreme excellence. No conductors of the type of Emil Paur, mediocre and monotonous, will be engaged, we hope. We learn that the proper authorities are in active correspondence with a conductor of European reputation.

VERDI AND "FALSTAFF."

THE happy incursion by Verdi, at the apogee of his renown on new and difficult ground, that of lyric comedy, has given rise to numerous dissertations. Victor Maurel, the creator of "Falstaff," has heightened on his part in interviews the curiosity of the Parisian public, and wound up in the "Revue de Paris" by giving a collection of impressions, documents, souvenirs, &c., of much interest.

From 1866 Verdi, it appears, was haunted by the idea of writing a lyric comedy, and took into his confidence Mr. Carvalho, who threw cold water on the project, and it was not until 1890 that Verdi again returned to the idea. Maurel at that time sent the "Megère Approvoisée" of Paul Delair to Verdi, who returned the manuscript with a note to the effect that the masters of the eighteenth century were necessary to take that comedy in hand. As a matter of fact, Verdi had begun and nearly finished "Falstaff."

Maurel says that Verdi enters into the feelings of the works he composes. When at work on "Otello" his whole being reflected the tragic austerity of his thoughts. Later, when the peasants of his village, Saint Agata, near Brussels, saw him always smiling, they knew that he had changed the nature of his work.

A letter of the highest interest, sent by Verdi to Maurel, has for its subject the interpretation of his rôle. He notes in it with vigor and clearness one of the defects common to artists of the day. It is as follows:

MY DEAR MAUREL—By this time you will have received from Ricordi some pieces from "Falstaff," and you will soon receive the remainder. In general I admire study, and I admire what you have done and will do on the personage of "Falstaff," but take care; in art the predominance of the reflective tendency is a sign of decadence. By this I mean to say that when art becomes a science there is as a natural result something strained and forced, which is neither art nor science. Do well, yes; do too well, no. You Frenchmen say: "Ne cherchez par midi a quatorze heures," which is very true.

Do not tire yourself, therefore, by adjusting your voice, but keep to what you have. With your great talent as an actor and singer, with your accent, with your pronunciation, the personage of "Falstaff," once the rôle is learned, will

be created without fatiguing your brain and without studying to vary the vocal effects, studies which might in your case prove prejudicial to you.

This letter is precise and to the point, and recalls La Fontaine's saying: "Do not force your talent." There is a forcible lesson for budding talent in its contents.

TOMLINS RESIGNS.

THE resignation of William L. Tomlins as director of the Apollo Musical Club of Chicago, which was sent in on the evening of June 9 after the board had by a vote of six to three refused to increase his allowance, is not a surprise, and was in fact anticipated for some time. The usefulness of Mr. Tomlins in the position came to an end some time ago, and the last concert of the club demonstrated that it needed a new and energetic conductor if it intended to continue as a drawing card in Chicago musical entertainments.

Mr. Tomlins never occupied a position of prestige as an orchestral conductor, and hence when great choral works were given, while his abilities as a chorus drill master were perceptible, the ensemble work and the interpretation were necessarily defective. Chicago daily papers did not criticise the performances because the Apollo is a Chicago society, and hence Mr. Tomlins held on for years.

LETTERS OF FRANZ LISZT.

III.

THE following years were busy ones for Liszt. We read his letters dated from many cities. The young lion was fêted and flattered, but he seems to have kept his head through it all. In a letter to a friend in Vienna, dated as early as 1838, Liszt shows that he is able to sift the gold from the dross and to decipher the motives of the many who approached him. He was a man of marvelous intuition and a character reader. His vast experience with the world made him ready for any emergency, and his tact, finesse and delicacy were something quite unique. If he had not been the greatest of pianists he would have been the greatest of diplomatists. This he declared himself in one of those delightfully arrogant moods he was so fond of assuming with some people—particularly bores.

The man of the world in Liszt often combated with the artists and the mystic. His fine sense of humor caused him to see all sides of his nature and no one was quicker to mock at his own deficiencies. He had the Hungarian grandiloquence of manner, but he could be when necessary very Parisian, very cutting and ironical. He learned his lessons continually—those lessons we are all forced to swallow willy-nilly; but in his case he profited through every experience. "I knew," he writes, "that a great many of the people who approach me with a smile on their lips, and protestations of friendship on their tongues have nothing better to do than to pull me to pieces as best they can as soon as they are outside my door. It is, moreover the fate of all the world. I resign myself to it willingly, as I do to all the absurd and odious necessities of this lower world. There is, besides, just this much good in these sad experiences of various relations with men, which is that one learns to relish and appreciate better the devotion of the few friends whom chance has thrown in your path."

This from a man whose friends he counted by the hundreds—thousands, sounds rather sad. He knew full well that nothing succeeds like success, and also that prosperity brings in its train a host of sycophants.

Liszt was, like Chopin, the pet of the aristocratic world. In a letter to the Princess Christine Belgiojoso in Paris, dated June 4, 1839, he says among other things, "You * * * made your charming salon echo with magnificent harmonies. I confess to you that this is perhaps the one regret of my winter. * * * What a contrast to the tiresome musical soliloquies (I do not know what other name to give to this invention of mine) with which I contrived to gratify the Romans, and which I am quite capable of importing to Paris—so unbounded does my impudence become! Imagine that, wearied with warfare, not being able to compose a program, which would have common sense, I have ventured to give a series of concerts all by myself, affecting the Louis XIV. style, and saying cavalierly to the public, 'The concert is—myself.' For the curiosity of the thing I copy one of the programs of the soliloquies for you: 1. Overture to 'William Tell,' performed by M. L. 2. Reminis-

cences of the 'Puritania' fantasia, composed and performed by the above mentioned! 3. Etudes and fragments by the same to the same. 4. Improvisation on themes given—still by the same. And that was all, neither more nor less, except lively conversation during the intervals, and enthusiasm if there room for it."

We are not sure if Liszt were the first pianist to invent the piano recital, but he was certainly the first artist to give it vogue. It was he who inaugurated the fashion of turning the piano sideways so that the audience could see his fine profile. There was the usual artistic variety mixed up in all this sort of thing, and Liszt certainly displayed the faults and weaknesses of his times. It was the style then for the artist to consider himself a man set apart from his fellows, a being consecrate, and he emphasized all this by strange raiment, distraught locks, melodramatic bearing. Goethe in "Werther" set the sentimental pace, and Byronism caught in its snare all the impressionable young men of the generation. Liszt naturally could not escape his artistic environment, so we hear much of his extravagances, his Hugo-like pose, his melancholy humors, his "farouche" behavior. He often laughed good naturedly in later life at his terrific youth.

And he did push Schumann's interests. When he wrote to Pacini, the music publisher of Paris, about his own transcription of Paganini's etudes, he did not fail to mention that Schumann had also made an arrangement from the same composer. Also in writing to Breitkopf & Härtel he speaks of these same studies, and suggests that the German firm publish them.

From Pisa, in the fall of the year 1839, Liszt wrote his historical letter to the Beethoven committee at Bonn in relation to the Beethoven statue. He offered out of his own means the sum still lacking to erect the memorial, and he really is largely responsible for the success of the undertaking. France and Germany were strangely apathetic in the matter, and Liszt, glowing with indignation, wrote the offer referred to. He wrote to Berlioz after hearing that Paris had only contributed 424 francs 90 centimes: "Such a niggardly almsgiving, got together with such trouble and sending around the hat, must not be allowed to help toward building our Beethoven monument." In matters of this sort Liszt ever took the initiative.

Liszt, despite all his wanderings, never lost for an instant his love for his Hungarian fatherland. Before his visit to Hungary in 1840 he wrote a letter to Count Leo Festetics, in Buda-Pesth, which breathed the most fervent regard for his home and his sadness at being separated from it. He speaks of the joy he will experience at once more setting foot on his native soil, and does not forget to say that he has not retrograded in his art while away. "I shall come to you a little older, a little more matured and, permit me to say, more finished an artist." The letter was written in bed, for Liszt was suffering from a severe attack of fever.

He wrote to Clara Wieck (afterward Schumann's wife) from Buda-Pesth, and speaks also to her of his enormous work in Italy and also of the Paganini studies, which were dedicated to this gifted German artist. He says: "Without exaggeration, I think I have written 400 to 500 pages of piano music." What a tremendous worker he always was!

In a letter from Dresden, March 27, 1840, he writes to Schumann, who was in Leipsic: "My Dear Schumann—It is all splendid, only I should prefer to play the Hexameron last, so as to finish with orchestra. Please therefore have the Etudes and the Carnaval put after the Mendelssohn concerto. Best remembrances to Mendelssohn and Hiller, and believe me ever yours, F. Liszt. I shall certainly return Monday morning, for on Sunday I am giving a concert for the poor here. But if it should be possible for me to come on Sunday—but I doubt it." Every scrap of correspondence between these two gifted men is interesting.

A letter written in May of the same year shows Liszt's no uncertain views as to certain points of honor. The letter is addressed to Maurice Schlesinger, the editor of the "Gazette Musicale," of Paris. It reads thus:

"Sir, allow me to protest against an inexact assertion in your last number but one: 'Messieurs Liszt and Cramer have asked for the Legion of Honor,' &c. I do not know if Mr. Cramer (who has just been nominated) has obtained the cross. In any case I think that you, like everyone else, will approve of a nomination so perfectly legitimate. As for myself,

if it be true that my name has figured in the list of candidates, this can only have occurred entirely without my knowledge. It has always seemed to me that distinctions of this sort could only be accepted, but never 'asked for.'" A spirited young man this Liszt!

In June, 1840, Liszt was in England, and wrote despairing letters to his friend, Franz Von Schober. He was tired of the city of fogs, and says inter alia: "I have some thoughts of spending the following winter in Constantinople. I am tired of the West; I want to breathe perfumes, to bask in the sun, to exchange the smoke of coal for the sweet smoke of the Nargileh. In short I am pining for the East. O my morning land!"

Liszt was a man of quick sympathies and easily kindled to wrath. It appears that Buloz, of the "Revue des Deux Mondes," turned into ridicule the homage paid to Liszt in his native land. He was presented with a sabre and this had been put into a category with the homage and flowers bestowed on dancers and singers. Liszt's pride was enormous, and he sat down and indicted the following open letter to Editor Buloz:

"SIR—In your 'Revue Musicale' for October last my name was mixed up with the outrageous pretensions and exaggerated success of some execrable artists. I take the liberty to address a few remarks to you on this subject. The wreaths thrown at the feet of the Misses Elssler and Pixis by the amateurs of New York and Palermo are striking manifestations of the enthusiasm of a public; the sabre which was given to me at Pesth is a reward given by a nation in an entirely national form.

"In Hungary, sir, in that country of antique and chivalrous manners, the sabre has a patriotic signification. It is the special token of manhood; it is the weapon of every man who has a right to carry a weapon. When six of the chief men of note in my country presented me with it among the general acclamations of my compatriots, while at the same moment the towns of Pesth and Odenburg conferred upon me the freedom of the city, and the civic authorities of Pesth asked His Majesty for letters of nobility for me; it was an act to acknowledge me afresh as a Hungarian, after an absence of fifteen years; it was a reward of some slight services rendered to Art in my country; it was especially, and so I felt it, to unite me gloriously to her by imposing on me serious duties and obligations for life as man and as artist.

"I agree with you, sir, that it was, without doubt, going far beyond my deserts up to the present time. Therefore I saw in that solemnity the expression of a hope far more than of satisfaction. Hungary hailed in me the man from whom she expects artistic illustriousness, after all the illustrious soldiers and politicians she has so plentifully produced. As a child I received from my country precious tokens of interest, and the means of going abroad to develop my artistic vocation. When grown up, and after long years, the young man returns to bring her the fruits of his work and the future of his will, the enthusiasm of the hearts which open to receive him and the expression of a national joy must not be confounded with the frantic demonstrations of an audience of amateurs.

"In placing these two things side by side it seems to me there is something which must wound a just national pride and sympathies by which I am honored. Be so kind as to insert these few lines in your next issue, and believe me, sir,

"Yours obediently, FRANZ LISZT."

(To be continued.)

Texas Music.—Pierre Douillet, of the North Texas Female College, Sherman, Tex., gave this program in excellent style on Monday morning of last week:

Mennet, B minor.....	Schubert
Ballade, "Erkling".....	Schubert-Liszt
"Invitation to the Dance".....	Weber-Tausig
Humoresque, op. 6, No. 2.....	Grieg
Mazurkas.....	Chopin
Valse.....	Chopin
"At the Brook".....	Rubinstein
Campanella.....	Liszt
"Pensée Fugitive".....	Douillet
Gavotte, D minor.....	
Mennet, A minor.....	Schubert-Tausig
"Marche Militaire".....	

Pupils of Henniges.—The pupils of Wm. H. Henniges, of Cleveland, Ohio, gave a very interesting program of songs on May 31.

Findlay Philharmonic.—The Philharmonic Society of Findlay, Ohio, gave a very enjoyable concert on June 1, under the direction of Hermann Belling.

RACONTEUR

FLOWERS.

I keep the flowers you gave me, dear,
That last and most unhappy night;
But how the leaves are brown and sere,
The little leaves that once were white!

The savor on my lips yet lingers
Of that last, long, enfolding kiss;
My fingers tremble to your fingers:
But ah, that touch, that taste, and this!

I have awakened out of sleep,
And dreams are dreams, though dreams were good;
I keep the heart you would not keep,
And I have lost the heart I would.

—ARTHUR SYMONS,
In the "Pall Mall Magazine."

With the return of June roses enter cheap opera in English. Now, I abominate the English language when sung. Marvelously organ toned in Milton; lusciously lyric in Keats, and maddeningly musical in Swinburne, sensuously spiritual in Shelley; nevertheless when sung it sounds harsh and hopelessly without nuance. Of course translation makes matters worse, as the translator is forced to consider the musical (sometimes he does not), and so we get meanings which were never intended by the original librettist. Of course English sung by Germans, French, Italians and others is more ridiculous. I'd far rather listen to polyglot performances than futile attempts at pronunciation. Tavary and Behrens both hurt their musical phrasing by singing in a tongue with which they were not thoroughly conversant.

Of the singers at the Grand Opera House last week I naturally liked Conrad Behrens the best. His "Mephisto," while lacking in sinuousness and sinister subtlety, was nevertheless well thought out and well sung. Tavary is a good routinière and Perry Averill only needs experience. This young man is sympathetic to me. He sings musically, and time will do all for him. I am glad he has persevered and remained in opera. He will come out all right.

But the "Carmen" performance on Tuesday night last was a veritable terror. Sigrid Wolf was a matronly "Carmen," who declaimed throughout and acted in a very wicked way. Only she failed to convey the impression of "diablerie" and was vapid when she should have been voluptuous. Mr. Payne Clarke was an amiable "Don José." The "Toreador" was Mr. Blum. The bloom has gone from his voice and he acted like a passionate brewer. The chorus was a dream and the orchestra did funny things with itself. But the great hit was in "Faust," when the ballet gave a "speel" exhibition and incidentally revelations of picnic muller which brought back to me dim memories of the Quartier Latin, when I was happy on nothing a day and didn't care whether art was a theory or a condition. Art just "happened," as Jimmy Whistler says, in those days and so did lots of other things.

Hosiery sometimes is evocative of multi-colored dreams.

Conrad Behrens, the basso, told me lots of good things about von Bülow. Here are several stories about him:

"I have met often and in many countries this genial man, and have at all times listened with the greatest admiration to his playing, but also found his striking, scourging criticism refreshing. Midway in the seventies I encountered Bülow in Glasgow, Scotland, where he had played at one of the Philharmonic concerts with enormous success. The musicians and the patrons of the art gave a grand banquet in honor of Bülow, to which I also was invited. Toward the end of the evening, when everybody was in high spirits and the waves of admiration for the little Titan were dashing high, he arose and spoke as follows:

"Gentlemen—I have the greatest admiration for your concerts and all your musical conductors I have met in this country. I only regret to say that they resemble too much omnibus conductors. You ask why? Because they are always behind. Omnibus conductors behind on the vehicle—musical conductors behind in time!" Tableau!"

"Another time I met Bülow in Copenhagen, on the veranda of the Hotel d'Angleterre, in company with

a singer of the Danish Court Opera House, refreshing himself with a glass of Swedish punch. Bülow asked me to take a seat. He was not in good humor, and I soon found out that the company of the singer was tiresome to him. He assailed Bülow with questions which were more distinguished for impertinence than sense. Finally, as the questioner became bolder, I saw Bülow's face begin to assume the appearance of a volcanic eruption. "Sir!" he shouted to the singer. "Sir! you are a social dissonance for which no solution has as yet been discovered!"

"While I was director of the Opera at Rotterdam and Bülow gave his concerts there with the Court Orchestra of Meiningen, I invited him to a performance of Nessler's 'Ratcatcher of Hamelin,' which opera we had just incorporated with great success in our repertory. After the opera Bülow came on the stage, and, with a gracious bow, said to me: 'Dear Director, I owe you a most delightful evening; it is a long time since I had so fine a nap!'

"The director of my orchestra joined in the Bülow craze, which took possession of everybody in Rotterdam during the time he gave his concerts with the Meiningen Orchestra. He had watched Bülow conduct the "Freischütz" overture. Bülow had a way of laying aside his baton when he conducted this and other works and to look at the public through his pince-nez. Not long afterward we gave 'Der Freischütz.' My conductor, Mr. S—, thoroughly imbued with veneration for Bülow, and not lacking imitiveness, directed the overture after the manner of the master, but with the success that prompted me to call him on the stage and to declare: 'If you direct again, à la Bülow, I will dismiss you at once.'"

The Bülow anecdote will I suppose live as long as the Abe Lincoln story. A generation hence Bülow will be saddled with all the floating wit of the day, as was Lincoln in his time.

Truth is stranger than fiction. Several weeks ago I wrote a wicked little tale about a Pierrot, a Pianist and a man who was a sort of doppelgänger of the latter. Emma Eames asked if the incidents in the tale were true, to which I naturally replied no. "Then," said the handsome singer, "you are a magnificent liar," to which I naturally, but nevertheless modestly assented. Well, to make a short story long, my old friend "Jack" Alpuente told me the other night that the Pianist had married the Pierrot—but not my Pianist nor yet my Pierrot of the story. Pilar-Morin, the pretty, dainty little artist of "L'Enfant Prodigue" company, which played at Daly's last season, has married Aimé Lachaume, the piano virtuoso of the same company. Lachaume I have occasionally written of. He was the "premier prix" of the concours of 1893 in the Conservatoire at Paris, and though hardly out of his "teens," is a most promising artist. His playing has all the merits and faults of the French school. He has a smooth, too smooth, technic, but is lacking in dramatic emphasis, variety of nuance, as are all French pianists. The dynamic range is limited indeed, French piano playing is old fashioned in the extreme. The modern emotional note they seem to disdain. No wonder Paderewski was a giant in the midst of sleek, neat pianistic dwarves. I am glad Lachaume will remain in America. He will perhaps hear Joseffy, and certainly Paderewski, and together they will do him more artistic good than a hundred years in Paris. The capital of France is the last city in the world where I would recommend the piano student. At the Conservatory they teach the most antiquated methods. Finger velocity is the desideratum, and a pale, colorless, but polite tone is always imparted. French pianists make a mess of Schumann and cannot play Chopin, for they have not as a rule the poetic, capricious temperaments, or, if they have, their cast iron schooling and limited touches prevent anything like freedom and orchestral nuance.

All this has of course little to do with Mr. Lachaume, whom I respect and admire. But as I lazily write the North River lies like a speckled mirror below me. A few white sails move in slow tempo about. The air is enervating. The grass is lush and discursiveness almost unescapable. Opposite me across the Tappan Zee Joseffy's home lies, and I almost

fancy in the night that I can hear his magical touch. Joseffy was nearly killed the other day in a runaway accident. Just think of the risk he takes every time he drives! One fall and his fingers might be damaged for life. I sincerely wish he would take to walking. This is a purely selfish suggestion on my part.

"Hips That Pass in the Night" is my new title for the "Living Pictures" at Koster & Bial's.

Mr. Henry B. Fuller, author of "The Chevalier of Pensieri Vani," "The Cliff Dwellers," &c., has just finished a second novel of Chicago, in which he dwells less on the harsher and less agreeable phases of life in the inland metropolis than he did in "The Cliff Dwellers," and more on what Mr. Ralph has termed "the gentler side" of that vigorous community. Mr. Fuller by the way is no less of a musician than of a man of letters, and has written the scores of at least half a dozen (unpublished) operas.

A somewhat novel epitaph has been discovered on a tombstone in the cemetery of Père la Chaise. It runs thus:

Here lies my wife,
All my tears will not bring her back to life.
Therefore I weep.

Here are two random criticisms which came under my notice recently. This is from the Cincinnati "Commercial Gazette" and refers to the Music Festival. I tell you this in case you mistook it for a soap advertisement:

A myriad mystic lutes, breathing low and luscious sounds, have made Cincinnati's atmosphere their local habitation to lend their unctuous aid to the carnival of song. Mingling with the lutes are voices sweeter than the thrush or the nightingale, distilling celestial melody, which floats upon the air like stardust in the ether. When battles are fought the elements are drawn, though tardily, into answering unison, and rip the deathly silence with their energies. So it would seem that the kindlier powers unseen are wooed by earthly manifestations into harmonic accord, and the May festival is the intercessor.

The other is clipped from a little publication in Chicago called "The Opera." It refers to Mr. J. Aldrich Libbey, the singer who first unloosed "After the Ball" on a weak and trusting public:

His is a deep, rich baritone, splendidly cultivated and handled, and possessed of that unusual flexibility which admits of admirable entrée to the realm of basse-contre and the sky of finished tenors. In the chorus parts his clear notes cut through the mingling voices and proclaim his presence. But in solos his voice's unbroken melody sweeps in sweet influencing waves over the feelings, painting enravishing visions and entralling with its own peculiar magnetism.

"Admirable entrée to the realm of basse-contre and the sky of finished tenors" is from the pen of a word painter. Let Edgar Saltus and Philip Hale look to their laurels. There is an unknown genius in the Boreal City who has given us "enravishing" verbal visions. Hurrah for "Ham" Garland and the breaking of the literary fetters of the effete East!

Has there ever been penned a more poetically touching introduction than that to Chopin's Fantasia Polonaise, op. 61? And then that triplet figure of sixteenth notes in the bass! Didn't Wagner utilize it beautifully in "Walkure?"

Music Teachers' Convention.

To the Members of the Texas Music Teachers' Association—Greeting:

THE seventh annual meeting of our association will be held at Galveston on June 26, 27 and 28, 1894. Convening at the same time and place with the State Teachers' Association, we will receive the advantages and benefits of the usual reduced railroad rates, public entertainments, excursions, &c.

While desirous of making this occasion one of much enjoyment, we are also impressed with the great importance of the work before us, and sincerely trust that each session be well attended and a deep interest manifested by the members in all business details.

The activity of our membership is also earnestly invoked that our strength may be increased and our work be pushed in behalf of true music and the true teacher.

The opening session (on the 26th) will be in conjunction with the State Association. Addresses will be made by the respective presidents and others.

Arrangements are being made by the program committee to present a grand concert, piano and organ recitals, interesting and instructive lectures, &c.

Detailed programs and circulars regarding railroad, hotel rates, &c. will be mailed to all members in due time.

The headquarters of the M. T. A. will be at Messrs. Thos. Goggan & Brother's music store, corner Market and Twenty-second streets.

All music teachers, musicians, music journalists and those musically interested, whether members or not, are cordially invited to meet with us.

GEO. H. ROWE, President.

WM. BESSERER, Secretary and Treasurer.

J. SINGER, Esq., Galveston,
Chairman of Arrangement Committee.

Antoinette Sterling.

TRUE womanhood undoubtedly finds its highest development under the unfettered customs of America, and one of the most striking examples of this is to be found in the life of Mrs. Antoinette Sterling. She has used her grand gifts of voice, musical talent and superior intelligence so as to do the most good to mankind, and many responsive chords have been touched and many lives bettered by the ennobling influences of her heartfelt interpretation of the songs of the people and her everyday life.

She was born in Sterlingville, New York. Her grandmother on her father's side was a Quakeress by name of Bradford, directly descended from William Bradford, brother of John, the Protestant martyr, Prebendary of St. Paul's, who was burned at the stake in Smithfield in 1555, he being the first victim of the persecution of the English Protestants during the reign of Queen Mary. Her illustrious ancestor came over in the Mayflower and was the second Governor of the Plymouth Colony. Her father owned and operated extensive iron mines and foundries, and during his life built the villages of Sterlingville, Sterlingberg and Sterlingbush. He always took an interest in the public good, and thus it will be seen that the gifted subject of this sketch has inherited those sterling qualities of character that have been one of her distinguishing characteristics through life.

Her musical talent displayed itself at an early age, and at five she commenced to take piano lessons regularly. She always sang from the time she began to talk, and at twelve she took her first lessons in singing from Miss Anna Sykes, at the seminary in Clinton, where she received a liberal education. Her phenomenal voice attracted attention, and at the age of seventeen it was decided that she should study in New York city. She was fortunate in falling into the hands of the celebrated Italian maestro Bassini, who had only to continue the method so well founded by Miss Anna Sykes. After a time she changed to the well-known Spanish professor, Abella, husband of the famous Greek contralto, D'Angri. With him as with her former teachers it was only the development by purely natural methods of her wonderful vocal organs, and the gradual unfolding of her musical instincts.

While studying in New York she sang in Dr. Adams' Presbyterian Church, one of the largest churches in the city, and it was here that the forecast of her future career was clearly discernible. Her voice, a pure, rich contralto, ranging from D to high C sharp, excited the admiration of the large congregation, and also touched many hearts with its sympathy. She was strongly advised to go abroad for further study, and when she had decided to do so Dr. Adams and his people organized a grand concert in her honor, and presented her with the proceeds as a special mark of gratitude to the young and beautiful singer who had contributed so much to their services during her stay among them.

It will be seen that Antoinette Sterling had had the best masters, and that she enjoyed a liberal musical education before coming abroad, having learned a large number of the opera and Italian songs besides her Church music. Consequently when she placed herself with Manuel Garcia, in London, it was to again continue in the path she knew so well, and go on acquiring musical culture with more vocal power and command of the same. This eminent master, the teacher of Jenny Lind, Viardot Garcia, Marchesi and others, was most enthusiastic over his new pupil's phenomenal voice, and took a special interest in her during the time she was with him. He used to make her practice almost entirely on the medium register, illustrating the necessity for this with a rubber band, saying that "when you pull it out it gets thin in the middle, and thus it is with the voice."

From here she went to the Continent, studying first with Marchesi in Cologne, and then going on to Baden-Baden for a course with Pauline Viardot Garcia. With her it might be said she finished her musical education. She had learned nearly all the principal contralto operatic rôles, and was undoubtedly fitted for a grand career, both vocally and histrionically, but she had an aversion for the operatic stage and could not be induced to compete for its glories. About this time she took a great fancy to sing German Lieder, and used to beg of her teacher to let her study this instead of continuing with her Italian and other music, but Mrs. Viardot would invariably say, "Bring your Italian tomorrow."

Thus it went on until near the end of her stay in Baden-Baden, when her teacher said: "Now that you have mastered the art of song, you can sing Lieder or anything you like, for your interpretative powers and intelligence enable you to comprehend and express the full meaning of the poet." She sang at the soirées given by her teacher, and at one of these attracted the attention of the King and Queen of Prussia by her singing of some German Lieder, the King crying out "Magnifique!" and the Queen engaging in conversation with her took Miss Sterling to be a German.

Antoinette Sterling then returned to America, and at once accepted a position in Dr. Beecher's church. Her lovely voice

and heartfelt earnestness impressed all who heard her, and this noted divine, speaking of her some years afterward, paid her the following high compliment: "I have never preached as well as when she contributed to our services by her soul-stirring singing." Her vocal and interpretative resources were soon sought for by a wider public, and during her stay in America she sang at all the best concerts in New York and the East. When Bach's "St. Matthew Passion Music" was first brought out in Boston she with Mrs. Rudersdorff was among the soloists. She was one of the first to introduce German Lieder to America and to overcome the determined opposition against it. After these triumphs in her native land she gave a farewell concert at Steinway Hall and again came to England.

She made her London debut on November 5, 1873, at Mr. Rivière's Promenade Concerts at Covent Garden, under the conductorship of Sir Julius Benedict. This was a classical concert, and she sang the "Slumber Song" from Bach's Christmas oratorio, and in the second part Hullah's "Three Fishers." She came unheralded and fairly took London by storm. Her phrasing, distinct enunciation and masterly rendering of her selections at once won the audience and brought forth personal eulogies from the leading musicians present. She really received an ovation and was immediately engaged for the rest of the season.

This brought an engagement from the Crystal Palace and the Monday and Saturday "Pops," in fact so great a favorite had she become by this time that Sir George Macfarren asked her to create the contralto rôle of his oratorio, "St. John the Baptist," when it was brought out at Exeter Hall. From this time on she sang at the Philharmonic, Sacred Harmonic, Wagner, Albert Hall, London Ballad and all of the other high class concerts in the metropolis. To enumerate her provincial appearances would be to name nearly every town and musical society of importance in the United Kingdom, and the Norwich, Gloucester and other festivals.

She sang before the Queen at Osborne on April 13, 1874, at a gathering in honor of the twenty-first birthday of the late Duke of Albany. Her Majesty expressed her delight, and soon afterward presented her with a beautiful tea service as a souvenir of the occasion.

Antoinette Sterling was married on Easter Sunday, 1875, at the Chapel Royal, Savoy, to Mr. John McKinlay, a Scotch-Irish American gentleman, who had a great love for music, and thus these congenial spirits established a model home near Hyde Park, where three bright children were born to them, two clever boys now at Eton, and a beautiful girl, who is her mother's comfort, now that her father has gone over to the majority.

Shortly after her marriage she made a tour of America, under Theodore Thomas, singing at forty orchestral concerts through the United States, and returning to England in 1876, where she has ever since resided.

It will be seen that Antoinette Sterling made her great reputation in singing the works of Bach, Händel, Mendelssohn and others, and selections from her extensive repertoire of songs from Beethoven, Schubert, Schumann and others. But of late years her unusual success in singing English songs and ballads, and the folk songs of the four nations, has brought her so many engagements that she has had to confine herself to this music which, sung as she sings it, appeals directly to the hearts of all. Among the ballads that she has made immortal are "The Lost Chord," "Better Land," "Darby and Joan" and others. I give a recent press notice that speaks of her singing Molloy's "Home, Dearie, Home."

"The song is one of those simple ballads which are so eminently suited to Antoinette Sterling's voice and style. Sung as too many singers, amateur and professional, would have sung it, 'Home, Dearie, Home,' would have seemed a piece of conventional sentiment. Sung by Mrs. Sterling there must be few who would be insensible to its pathos."

As an interpreter of the grand, simple, eternal home affections, no singer that the century has produced can surpass Antoinette Sterling. The love of children, the love of home, the love of husband and wife, to no vocalist of our time has it been given to sing of these as Antoinette Sterling sings of them."

I give another which illustrates her popularity in the provinces to-day: "For Antoinette Sterling the history of her past successes in Nottingham is unequalled probably by that of any living vocalist. She retains, too, her winning, sympathetic style, and the richness of tone so characteristic of her vocalization."

Her beautiful, rich, pure contralto voice, by which she expresses with infinite tenderness the meaning of the poet, in the language of music, has charmed thousands upon thousands of people in all walks and stations in life, who have showered upon her tokens of their appreciation and words acknowledging the inestimable good she had done them. One day when Gounod was visiting her she sang Cowen's "Better Land" for him. Coming across the room he kissed both of her hands and said: "I have heard all of the voices in the world, but yours is unique."

I give a quotation now that throws light on a different phase of Antoinette Sterling's character, which was inspired by the good she did during her recent very successful

Australian tour. From "The Spectator," Melbourne, September 8, 1898:

LINES TO ANTOINETTE STERLING.

(Of whom it may well be said, "She went about doing good.")

VISITING THE GAOL.

In yonder prison cells,
Hark! how a rich voice swells,
Calling to wanderers lost in sin's maze,
Many a hardened heart,
Touching with tender art
Singing the fall'n to raise, singing to raise.

IN THE HOSPITALS.

Up from the long rows of beds,
Lifted are weary heads,
Lo! they have dreamed that an angel came near,
And with a music rare
Filled all the ward so bare,
Singing the sick to cheer, singing to cheer.

SINGING FOR CHARITY.

Out of their misery,
Famished eyes looked to thee,
While duty beckoned, yet pity's hand stayed
Hearing the aged sigh,
Heeding the children's cry,
Singing the poor to aid, singing to aid.

PLEADING FOR PURITY.

Sweetly thy music rang—
Not as the sirens sang,
Luring men downward 'neath passion's dark wave—
But pleading earnestly
That lives might purer be,
Singing the young to save, singing to save.

THE VOICE OF THE PEOPLE.

O, singer, great and good,
Crowning thy womanhood,
Serving with gladness the Giver of days,
Using thy gift divine,
Ever as His, not thine,
Long may He spare thee to sing in His praise!

And when earth's notes shall fail,
Hushed in death's silent vale,
As thy soul 'wakes to eternity's day,
Where voices ne'er shall tire
In the celestial choir,
Blest shalt thou be as thou singest for aye.

T. C. M.

With two more quotations anent her singing of "The Lost Chord," which are only two out of hundreds, I will close.

"At a concert in Sydney a lady, who was deeply affected by her singing of 'The Lost Chord,' while listening, aimlessly changed about the letters of her name and found at the end of the song she had written: 'List t' me! a great amen intoned.'"

THOUGHTS ON HEARING ANTOINETTE STERLING SING "THE LOST CHORD."

It brought me a message from heaven,
That glorious thought of thine,
Rendered in tones majestic,
Fitting its themes divine.
It swelled through the silent chambers
Of my own soul's chastened thought,
And only the angels listened
To the exquisite peace it brought.

It rolled o'er the years of trial,
With its passion of woe and tears,
It spoke of love's self denial
Through weary, patient years.
Then it wakened a hallow'd mem'ry
That had slept in my heart awhile,
And the tender message it brought me
Was the light of an angel's smile.

And the tears that clouded my vision
Like a mist of summer rain,
Were healing like balm of Gilead,
To my sad heart's weary pain.
Then, "It may be that only in Heaven,"
Rolled grander and sweeter still,
Till my soul felt the revelation
Of the Father's loving will.

There are no lost chords, my darling,
In the songs the angels sing,
And the faintest echo that reaches,
This world of sorrow and sin,
Can cheer with its gentle sweetness
Or its inspiration grand,
The soul that is weary and sin-sick,
Like the touch of an angel's hand.

If only this song be given,
If only this tender strain
Reach the souls by sorrow riven,
Till they meet and touch again,
God bless thee, dear heaven-sent singer,
My heart is in touch with thine,
In love to the Father in heaven,
For thy wonderful gift divine.

An excellent portrait of Mrs. Sterling is to be found on the frontispiece of this issue of THE MUSICAL COURIER.

FRANK V. ATWATER.

Beethoven's Elegy.—P. J. Tonger, Cologne, has published a song by van Beethoven entitled "Elegy on the Death of a Poodle Dog," which is prefaced as follows: "This elegy is published here for the first time as a single edition after a lapse of 100 years, on the authority of a manuscript in the collection of Dr. Erich Prieger in Bonn. According to his opinion the song was composed at about the same time as the 'Adelaide,' from which there is a reminiscent passage."



LONDON, 55 Acacia Road, N. W., May 26, 1894.

THE Wolff Musical Union made a promising beginning on Monday afternoon, when the first concert was given at St. James' Hall. The object of this union is, in the words of Mr. Wolff, "to make known the finest compositions, written by modern composers and executed by the composers, with the assistance of the most talented instrumentalists and vocalists." This will correspond to the Musical Union established by Mr. John Ella in 1844. The Ella Musical Union was the outcome of the enthusiastic love of the founder for classical chamber music, and the musicians used to meet at his house until the Musical Union, which bore his name for so many years, was organized. This institution was managed nominally by a president and board of fifteen gentlemen with Mr. Ella as musical director. They gave eight matinées of classical chamber music every season in London, at which the leading artists of the day took part, Mr. Ella introducing many artists and composers to England. The standard of the works given was uniformly high and it is contended that this Musical Union did a great deal to extend musical culture among the better classes in London. Mr. Ella had the platform for his artists in the middle of the room, and another innovation that he introduced was the analytical programs, he being the first to adopt them in England, and, instead of selling them to the audience assembled in the hall, used to mail them to his subscribers several days before the concert.

The Wolff Musical Union is managed by that experienced man Mr. N. Vert, and the musical part by Mr. Johannes Wolff. The latter tells me that he has secured the patronage of the Queen, the Prince and Princess of Wales and other members of the Royal family, so that the new venture starts under favorable auspices. One of the well arranged details of Mr. Wolff's plan is to have some lion, as it were, as a drawing card, and by letting his works predominate secure his presence and co-operation in the concert. On Monday the program was made up of French compositions, and the lion was Mr. Widor, who brought over with him a piano quartet, three duets for piano and 'cello which were entirely new, four songs (sung by Mr. Oudin) and a serenade for piano, harmonium, flute, violin and violoncello. For the remaining numbers Miss Chamade contributed three songs (well sung by Mrs. Julia Wyman), a piano trio and two piano solos. The two composers were assisted by Mr. Van Waefelghen, viola; Mr. Delsart, the well-known Parisian 'cellist; Mr. Aitken, harmonium; Mr. Barrett, flute, and Mr. Wolff, violin. With such an able band of performers these excerpts from the modern French school evidently pleased the fairly large audience present, who paid them the usual compliments. The piano quartet will prove a welcome addition to that class of compositions. At the next concert, that takes place on June 7 Mr. Saint-Saëns will bring over and perform some of his works.

Among the most successful annual concerts given recently was one by Mr. Fred. Williams, when this popular basso was assisted by the following artists: Mrs. Regina, Mrs. Osborne Williams, Miss Nora Greyston, Mr. Herbert Sims Reeves, Mr. David Wilson, Mr. Goebel (violinist), and Mr. Sewell Southgate (solo pianist).

Two provincial tours, already announced for next autumn, are arranged by Messrs. Mathias & Strickland through Mr. W. B. Healy. The artists selected for the first tour of the English provinces are: Mrs. Clara Samuel, Miss Jeannie Rankin, Mr. Henry Piercy, Mr. Ffrangcon-Davies, Mr. Philip M. Cathie (violin), and Mr. Clement Locknane (pianist). For the second, or Welsh tour, Miss Maggie Davies, Miss Sarah Berry, Mr. Henry Piercy, Mr. Ffrangcon-Davies, Mr. Cathie (violinist), and Miss Holden, pianist. None but the music of this firm will be sung, but they have a liberal collection from some of the best composers, so that the artists will not have difficulty in pleasing their audience.

It is with pleasure that I record another success for Mrs. Elene Eaton, and to know that she merits every word of praise that she has received from the press and public. On Saturday afternoon she sang at a grand concert given for the Charing Cross Hospital, at Queen's Hall, when associated with her were Mr. Campanini, Lady Hallé and Sir Joseph Barnby, with the orchestra and chorus of the Guildhall School of Music. Mrs. Eaton sang the solo to Mendelssohn's "Hear My Prayer" and Bellini's "Son

vergin vezzosa," from "I Puritani," in a most exemplary manner. Mr. Campanini sang with that wonderful style that has charmed so many audiences before and again on this occasion in Beethoven's "Adelaide." His interpretation of this oft sung song must have been a revelation to most tenors. Lady Hallé, that incomparable queen of the violin, gave a magnificent rendering of Tartini's "Il Trillo del Diavolo." The chorus, which has attained a high standard of work, under their inspiring conductor, Sir Joseph Barnby, gave most satisfactorily his beautiful part song "Sweet and Low," Sullivan's "O Gladsome Light" and the "Tannhäuser" march to orchestral accompaniment. The orchestra, opening the two parts of the program with the "Der Freischütz" overture and the march from Berlioz' "Faust," showed a degree of proficiency seldom reached by non-professionals.

Patti's first concert of the season was given at the Albert Hall under the direction of Messrs. Harrison & Harrison, of Birmingham, last Saturday. As usual the great concert dome of Kensington was filled with an audience that seemingly could not get enough of the diva's singing. She was down for "Bel Raggio" and "Batti, Batti," of her old favorites, and "Traume," this being the first time that she has sung music from the Bayreuth master in public, according to announcement. She did it so well that she had to repeat it, and then she had to give a second encore, choosing Tosti's "Serenata," and she was recalled again after this bounteous feast. I was not able to hear either of the Italian arias, but my confrère says that each was followed by great enthusiasm on the part of her hearers, and among the several encores was an effective rendering of "Home, Sweet Home." Patti's popularity here is as great as ever. Another popular singer who met with immense success on this occasion was Mrs. Amy Sherwin. Her rendering of Godard's "Berceuse" was one of the best examples of high art in singing that it has been my privilege to hear. She was imperatively encoered, and so pleased was the composer, who happened to be present in the audience, that he came forward and congratulated her and accompanied her in her second number, Benberg's "Nymphes et Sylvaes," after which she had again to respond to an encore.

Mr. Edward Lloyd made his customary success in the air "My Beloved spake" (Song of Solomon), Gounod, and Ascher's "Alice, where art thou?" and Mr. Santley sang "Ho! Jolly Jenkin," from "Ivanhoe," and a new song by Miss Ellen Wright, "Didst thou but know," accompanied by the company. He was also encoered. Miss Dewe sang Cowen's "The Promise of Life" and the song "O Heavenly Rest," adapted to Handel's "Largo," with a violin obligato played by Miss Marianne Eissler. Miss Eissler also played for her solo Wilhelm's "Romance" most beautifully, and joined her sister in the duet for violin and harp, "Wiegenlied," by Richard Pohl. Miss Clara chose for her harp solo "Autumne," by John Thomas, besides accompanying Mrs. Patti's singing of "Traume" most sympathetically. The Royal Welsh Ladies Choir, conducted by Mrs. Clara Novello Davies, sang Lassen's part song "A Spanish Gipsy," a Welsh air, "The Belle of Aberdover," and a Welsh national air, "March of the Men of Harlech," both arranged by D. Emlyn Evans. Mr. William Ganz and Mr. Joseph Speigh acted as accompanists. The performance lasted for over three and one-half hours.

Miss Fanny Davies, who has won many laurels abroad as well as a high position at home, gave her annual piano recital last Friday afternoon, when St. James' Hall was well filled by an audience who showed a high appreciation of her work. She was assisted by that renowned favorite, Piatti, who joined her in the Beethoven sonata in D major (op. 102), and a nocturne and Galliaido, both of the latter compositions being by the noted 'cellist. Miss Davies chose for her numbers Bach's Toccata, Brahms' variations on an original theme, in D minor (op. 21, No. 1), Schumann's "Waldscenen" (op. 82), Chopin's "Grand Polonaise," in F sharp minor (op. 44), Grieg's "Lyrische Stücke," Liszt's Twelfth rhapsodie, Mendelssohn's characteristic piece in E (op. 7, No. 7), by special request, and an English composition, "Alla Fantasia," by W. Sterndale Bennett, thus completing a most interesting and varied program. To say that Miss Fanny Davies was

in good form is to say that the program throughout was most admirably played, and the high reputation that she has attained makes further comment superfluous.

Miss Marie Geselschap, from Boston, who is so widely known in America as a high class pianist, has arranged to give a piano recital at Steinway Hall on May 31. Miss Geselschap has made a great success at a large concert given by the Netherlands Minister and Baroness Goltstein at their spacious residence in Queen's Gate place last week. The Amsterdam a capella choir and some solo talent contributed to a long and enjoyable program. Miss Geselschap chose for her pieces a prelude and fugue, by Bach, Chopin's "Barcarolle" and Verdi-Liszt's "Rigoletto Fantasia." Her playing created great enthusiasm among the distinguished guests present, including many of the leading lights in London aristocratic, diplomatic and social life. Among the many who personally congratulated her was the German ambassador, Count Harsfeld-Wildenburg, who spoke very highly of the pleasure her playing had given him.

Mr. David Bispham has arranged to give a recital consisting entirely of the compositions of Schumann on June 8. He will be assisted by Mrs. Henschell, Miss Marguerite Hall, Mr. William Shakespeare and Miss Fanny Davies.

Pizzi's opera, "Gabriella," will be brought out at the Albert Hall next Saturday with the following cast: Mrs. Patti, Miss Lily Moody, Mr. Robert Kaufmann, Mr. Bantock Pierpoint and Franklin Olive, with the composer as conductor of an orchestra specially selected for the occasion.

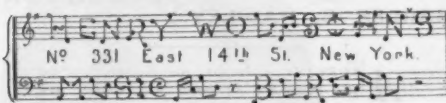
Mr. David Popper will come over to England next autumn to fulfill engagements in London and the provinces. He has heard about the rough crossing of the Irish Sea and nothing can induce him to go to Ireland. Master Jean Gérardy arrives in London for the season next Monday. Mr. Plunket Greene and Mr. Ben Davies are expected home from America early in June, and the Welsh tenor is to sing at the Philharmonic concert on June 8.

The performances at the opera this week have included, Monday night, "Manon Lescaut," Tuesday, "Cavalleria" and "Philemon et Baucis," Wednesday, "Falstaff," Thursday, "Carmen," Friday, "Faust," and to-night the double bill of "Cavalleria and Pagliacci." Comments on these performances will appear in my letter next week. "Falstaff" on its first production last Saturday was a grand success, the house being filled to overflowing and many turned away. The attendance at other performances, except the opening night, has been anything but satisfactory.

A very successful concert was given on Monday night at the Queen's Hall in memory of Mr. Haydn Parry, the proceeds being handed over to his wife and children. A dazzling array of artists gave their services, and all came, which is not usually the case on an occasion of its kind, this being an indication of the esteem in which the young composer was held by the profession.

The following artists appeared: Miss Ella Russell, Mrs. Amy Sherwin, Mrs. Mary Davies, Mrs. Clara Samuel and Miss Maggie Davies, five sopranos; Mrs. Antoinette Sterling; Miss Eleanor Rees, Miss Hannah Jones, contraltos; Messrs. Hirwen Jones, Charles Conyers and Maldwyn Humphreys, tenors; Mr. and Mrs. Oudin, Arthur Oswald, Lucas Williams and Ffrangcon-Davies, basses; the Queen Vocal Quartet, Mr. Emil Saurer, violinist; Miss Fannie Davies, Miss Llewella Davies and Mr. Septimus Webb, pianists; Mr. John Thomas, harpist; Mr. Frederic Griffith, flutist; Mr. W. W. Hedgecock, organist, and Miss Bessie Waugh, Mrs. Roskell, Messrs. Wadington Cooke, Albert Fox, Arthur E. Godfrey, Stanley Hawley and Fountain Meen, accompanists.

The four works of Haydn Parry appearing in the program were the songs: "Oh how I love thee," "Strive, Wait and Pray," "Abide with me" and "Look out, O Love." The three items in the entertainment that were far and away the most successful were Mrs. Amy Sherwin's singing of "Lo! Hear the gentle Lark" (Bishop), Mrs. Antoinette Sterling's "Crossing the Bar" (Behrend) and Mr. Ffrangcon-Davies' prologue from "Pagliacci." Encores were not allowed; but the audience would not let the concert proceed until each of these artists had again responded and charmed them, Mrs. Amy Sherwin choos-



The most reliable Musical Agency in America!

SOLE MANAGEMENT:

MATERNA, BLAUVELT, JUCH, PEVNY, LINDH, ELANDI, MACONDA, POOLE-KING, SCALCHI, STEIN, CLARY, VON DOENHOFF, WYMAN, McKINLEY, CLARKE, GUILLE, CAMPANINI, SCHOTT, RIEGER, CAMPANARI, FERGUSON, BEHRENS, BOLOGNA, GALASSI, FISCHER, AUS DER OHE, GODOWSKY, JOSEFFY, VON STOSCH, MORGAN, HASSELBRINK, HERBERT, VAN DEN HENDE and others.

Authorized to receive propositions for Concerts for the Artists of Abbey, Schoefel & Grau's Grand Italian Opera Company.

GILMORE'S BAND.

VICTOR HERBERT,

CONDUCTOR.

Concerts, Festivals, &c., &c.

OFFICE, Abbey Building, Broadway and 38th St.

OTTO WEYL, Manager.

ing "Home, Sweet Home," and Mr. Ffrangcon-Davies a song nearly as dramatic and trying as the first—the solo of the "Templar" in Sir A. Sullivan's "Ivanhoe." The great contralto was bound to respect the rules, and after coming back and bowing some six times she was let off by her hearers, who were desirous of hearing again the "Lost Chord" or some other of her favorites. Mr. Frederic Griffith, who was the prime mover in organizing this concert, gave a delightful rendering of Edward German's intermezzo for the flute and the saltarello (piccolo).

Mr. Noel Johnston, the composer, gave a concert at small Queen's Hall on Monday evening, when he was assisted by Mrs. Helen Trust, Mr. George Aspinall, Mr. Arthur Barlow, solo pianist; Mr. John St. O. Dykes and the concert giver played the violoncello.

Mrs. Nordica only stayed in London a few days, and went almost directly to Bayreuth.

Another juvenile violinist, Miss Maud MacCarthy, of some ten summers, pleased a large audience at Princes' Hall last week. She chose Bach's sonata in A major, in which she was associated with Miss Isabel Hirschfeld; De Beriot's "Scène de Ballet" and Svendsen's "Romance." She phrases well, has good intonation and feeling. Miss Hirschfeld added some piano solos and Mrs. MacCarthy, mother of the child, a mezzo-soprano, contributed some songs.

Mr. Clarence Lucas, the occasional correspondent of THE MUSICAL COURIER, has lately moved into the house at 23 Portland terrace, overlooking Regent's Park, where Wagner lived when he was in London and conducted the Philharmonic Society in 1885, and the room in which he scored the "Walküre" is where Mr. Lucas will in future do his composing, and let us hope that his associations with his surroundings and the knowledge that the great genius lived there will inspire him in producing work of a high order.

The anniversary of Wagner's birthday was fittingly celebrated in London by a grand concert organized by Mr. Alfred Schulz-Curtius, with Mr. Felix Mottl as conductor. Again, as on a former occasion, Mr. Schulz-Curtius has secured a model orchestra of 102 performers of the very best talent available, with Mr. Willy Hess as leader, and again amateurs crowded every part of Queen's Hall. As if to show that his reputation did not altogether hang on his interpretations of the Bayreuth master's works he introduced in the first part of the program the "Benvenuto Cellini" overture, and "Scène d'Amour" and "Fête chez Capulet" from "Romeo et Juliet" symphony (Berlioz), and also Beethoven's C minor symphony. His readings of these were not the ones we are used to, but I take it that no one will care to differ with him after once hearing what he believes in the right manner of their interpretation.

The second part of the programme was composed entirely of Wagner's works, including introduction to Act III. and "Hans Sachs" "Monologue," "Wahn, Wahn," to "Meistersinger," "Siegfried's" "Reinfahrt" and "Trauermarsch," from "Götterdämmerung," "Siegfried Idyll" and "Huldigungsmarsch." Mr. David Bispham gave an admirable rendering of the music of "Hans Sachs." Mr. Mottl handled the orchestra as though it was one instrument upon which he was playing, and with it he gained the fullest measure of expression. Mr. Schulz-Curtius deserves hearty congratulations for inducing Mr. Mottl to come to England, and also for carrying to so successful an issue two grand concerts of Wagner's works. We hope that he will persuade Mr. Mottl to come over once more before the season closes.

The Philharmonic concert last Thursday night was honored by Mr. Edward Grieg, who conducted his own compositions, consisting of three numbers, a "Vorspiel," "Intermezzo," and "Huldigungsmarsch," incidental music to Bjornson's tragedy, "Sigurd Jorsalfar." The great Norwegian was greeted with loud cheers as he stepped on the platform and at the close he received an ovation. This was the first time that this music has been heard in England, and certainly it suited the public taste, judging from the demonstration that followed. Mrs. Sophie Menter also brought two pieces for piano and orchestra which were both new to England, Tchaikowsky's "Fantasie de Concert" and her own fantasia, "Zigeunerweisen," which was orchestrated by Tchaikowsky. Both numbers belong to that class of brilliant compositions which gives the very best opportunities for the display of that executive skill possessed to such a high degree by Mrs. Menter, her marvelous execution bringing a storm of applause after each number. Miss Landi was the vocalist, and a worthy one, too, singing Gluck's "O del mio dolce ardor," Saint-Saën's "Réverie" and Massenet's "Si tu veux, Mignonne" to the evident delight of all present. The program further included Beethoven's symphony in F. and Mendelssohn's "Scherzo" and "Wedding March" from "A Midsummer Night's Dream," it being the jubilee of their first performance by this society. Dr. Mackenzie conducted in his usual good form and altogether it was a most enjoyable concert.

FRANK V. ATWATER.

J. Warren Andrews.—J. Warren Andrews gave an organ recital at Eau Claire, Wis., on June 1. He was assisted by Miss B. A. Rolston, soprano, and Claude Madden, violin.



A VALEDICTORY.

"All artistic labor should be accompanied by natural gifts and facility. The most enthusiastic and persistent labor without facility and gift amounts to pedagogy. Gift and facility without labor amount to artistic inefficiency."

BARON F. DE LA TOMBELLE, Paris.

BEFORE closing this series a few words in general as to Paris organists. It is generally understood with us that there are about eight prominent organists in Paris. While it is true that about that number are "prominent" to us, there are among the other 192 scores of splendid musicians in the best sense of the word. Some are lacking in the genius to produce "great" works, others in the tact, enterprise or money to push what they do into public notice. But there has not been an organist mentioned in the "Whisperings" since November 15 who is not a representative musician with all that the word implies.

I have given many details of their lives and labors educative chiefly in suggesting to a thoughtful reader how elastic a well trained mentality is, how much can be done when well begun, and how little he himself has accomplished. The colossal amount of work achieved by the average Paris musician has been a source of astonishment to me since the first one I met. There is a life work in any of the seven departments comprising his activity:

Study, execution, recognition, composition, teaching, reading, serving—besides the capabilities of nature that are the result of all.

By "service" I mean association with societies and schools, professorships, choir directorships, &c., for the advancement of music. In "teaching," all organists teach piano as well as organ, for the piano work is made the basis of organ study as grammar is the basis of rhetoric. A man cannot be an organist who is not first a pianist.

But their composition is the most voluminous of all. You may say that much of this is indifferent and unattractive. But think what a tedious mass the uninteresting works of Saint-Saëns, Wagner and Rubinstein would make! Their works are not mere waltzes and voluntaries either, but great concertos, symphonies, operas, ballets, methods, orchestral works, &c., and most of them have had the recognition of the best French taste. No human being could accomplish so much writing who was at the same time obliged to struggle with the perplexities of harmony and composition who had not been properly taught from the beginning.

By "recognition" I refer to the work that comes after a perfect education is finished, of so presenting that ability to the public as to win its respect. It is not a question of presenting good work as opposed to bad. It must be "good" at this stage; but it is to test if that good work bear the stamp of individuality which entitles the worker to place. This is no easy matter.

By "execution" I mean the department of study which

THE NEW YORK School of Opera & Oratorio,

106 & 108 East 23d Street.

EMILIO AGRAMONTE } DIRECTORS.
—AND—
CHARLES B. HAWLEY, }

A SPECIAL SCHOOL for instruction in all branches of vocal art, which are taught in a scientifically graded and systematized course, from their elementary principles to their supreme expression in Opera and Oratorio. The School will be inaugurated September 25. Candidates for admission can apply from September 1.

The course system and the separate branches system, both used. School open all year. Lessons in the evening also. School home for out of town pupils, 458 W. 23d Street, Miss E. CHATZ in charge.

The Summer Session will begin July 9, ending Sept. 8.

For terms and prospectus apply to

LOUIS ALBERTI, Secretary.

makes theory practical and expresses finesse of intelligence by finesse of action—no light task. "Study" in Paris does not mean doing as well as one can one's self, but better than somebody else. All the tests are competitive. The race is not between clever and dull, but between the clever. The dull are not in the race at all. Even after a student succeeds there is no luxury of conceit to fall back upon; that has been taken out by the seriousness of the effort.

A man who comes here for three or four months to "finish up," and takes private lessons of a kind teacher, who "does the best he can under the circumstances," can have no idea of the seriousness of winning first prize in organ, first prize in composition and harmony, first prize piano, first prize solfège, &c., all which go to make the organist proper.

The man who has the results positive to show of these seven solid musical departments is no "indifferent" musician, even if he be not "prominent."

That the organists here accomplish so much while still young is partly the result of the small salaries which men receive here, making it necessary for them to utilize many parts of their knowledge in order to live. But it is more largely due to the fact that they do not spend the first best years of their lives selling wash boilers, adding figures or following the plow. Art instinct is respected instead of being scorned. The instant evidence of it is found the little lad is put to his solfège, the door of the course he is to run, and father, relative, curé, servant and sweetheart unite in effort and sympathy toward his success.

Another thing is that he concentrates as soon as possible upon a specialty.

You don't find him representing fugue, operetta, throat cultivation, pedals, piano, violin, composition, autoharp and banjo; turning a hand at scenic production, meanwhile painting and writing for the papers, and inventing an instrument for self-shutting a door at the same time.

"No, I am not a pianist," says a man who knows the piano from A to Z, knows his Bach by heart and can play his concertos and symphonies an hour long. The organ or the cornet or violin is his instrument. He does not dare attempt to represent the finesse of education the other instruments demand. Perfection is holy ground with a real musician; he knows where not to tread. He passes through the study of various things, but only to take from them what will enrich his special branch. Force conserved is forceful and vital. You have a musician, not a tinker, and the results show big instead of puttering.

But these are only small reasons. The real, the big cause of big accomplishment is in the manner of instruction.

The French musicians begin right. They go through preparation from beginning to end. Their laws of work are planned by the traditions of student life. Each man is not wasting his time and vitality hewing and hacking and cutting out a line for himself.

Instead of saying "There is no royal road to perfection," they say there is a royal road—a straight and narrow, but a certain one. We are not searching for it. It is already made. Mother France—wise and benign mother that she is—has settled that question in her mind long ago, and all know it. Every opportunity is offered for the race. The only punishment for those unable to endure is permission to back out. Hence, at the goal are found none but the

The London College of Music,

FOUNDED 1857. INCORPORATED 1892.

For Musical Education and Examination in Practical and Theoretical Music.

GREAT MARLBOROUGH ST.,
London, W., England.

BOARD OF EXAMINERS FOR AMERICA AND CANADA.

PROFESSOR CHAS. A. E. HARRISS, Organist of the Cathedral, Montreal.

E. R. DOWARD, Esq., Toronto, Canada.

HUGH A. CLARK, Esq., Mus. D., University of Pennsylvania, Phila.

WALTER E. HALL, Esq., F.C.O., Organist of Trinity Church, Pittsburg, Pa.

PROFESSOR SIMEON BISSELL, Director of Music, Curry University.

S. AUSTEN PEARCE, Esq., Mus. D. (Oxon), New York City.

D. J. J. MASON, Esq., Mus. D., Wilkes-Barre, Pa.

F. C. SMYTHE, Esq., Mus. D. (Oxon), Principal Canadian College of Music, Ottawa, Ont.

STOCKS HAMMOND, Esq., Mus. D., L.Mus.L.C.M., Organist and Choirmaster of the New Memorial Methodist Episcopal Church Reading, Pa.

H. P. ECKER, Esq., City Organist, Allegheny, Pa.

Exam nations in Pianoforte and Violin Playing, Singing, Theory and all branches of music will be held in New York, Philadelphia, Toronto, and many cities in America and Canada, in June and July and December next, when certificates will be granted to all successful candidates without restriction to age. Syllabus and Forms of Entry can be obtained of the Secretary, who will supply all particulars. Silver and Bronze Medals and Book Prizes are offered for competition in accordance with the regulations.

Applications for the formation of new Centres should be made to the Secretary, who will furnish all necessary information. The Diplomas granted by the College are Associate (A.L.C.M.), Associate in Music (A.Mus.L.C.M.), Licentiate (L.L.C.M.), and Licentiate in Music (L.Mus.L.C.M.).

Local representatives are required for every city and town in America and Canada.

Regulations can be had on application to the Organizing Secretary for America.

DR. STOCKS HAMMOND,

27 and 29 North Fifth Street, READING, PA.

tried and true valiants—musicians to the core. Of course all are not equally gifted, but all must be equally trained and taught before assuming the name and responsibility of organist.

Imagine my attempting to express these ideas with a dictionary on one side, a spelling-book on the other, and a grammar in front! If I thought ever so much, how many letters could I write in a week? The results would be still worse were I to say:

"Tut-tut! these fine ideas cannot be hampered by grammars and dictionaries and spellers—hurled be the books!"

Now, now, now, don't rise up angry, saying: "Who ever heard of such a musician?"

Many a person has heard of such a musician, and not a thousand miles from Hoboken either.

The last time I was on a Boulevard and Forty-second street car (God bless them) there sat in it a first-class New York organist—studying—an elementary harmony! He has had a prominent organ four years, showing that he is an acknowledged musician. He teaches also. He has compositions on a New York music house counter, showing that he has talent for composition. That he was seeking more light shows he has the instinct for progress; but think how the man was handicapped—seeking elementary instruction at thirty-five!

Think of the anomaly in Paris of a man of middle age, a full fledged musician, studying harmony! He would not be occupying an organ bench, I assure you. He would not be teaching, he would not dream of composing. He would not be permitted to be a "full fledged musician" without a thorough knowledge of the rudiments which he finishes at nineteen.

I met a Buffalo organist yesterday who is here for three months to see what these fellows have to tell him that he does not know. Counterpoint? there was no need of counterpoint nowadays. It was old fashioned. Harmony and composition—oh, well, there was lots said about those things; he studied them some, but did not think anybody knew much about them. He had composed three anthems, a rondo and a waltz, which all the bands played; he did not find much use for them himself. He frankly confessed that his great talent was for improvisation, that he just laid himself out on a good organ without any bother. The man is talented, can read like lightning, has long flexible fingers and a true ear. I pray for some miracle to lock him up in a school here for the next seven years.

There are interesting and well taught organists in America, also good writers, and those who make improvisations that say something. You may have French music on your counters that is not attractive to you, and you may have heard improvisation in Paris no better than ordinary; but this has nothing to do with the subject of thorough general instruction.

In study in America each one is forever thinking that he is discovering some new way for dodging routine, for cheating time and for slipping ahead of his fellows. He grabs and clutches and claws at the skirts of success, and if possessed of extraordinary agility clings. And our mother country, busy with her housekeeping, her breakfast and dinner getting, her buying and selling, pays no attention whatever to her arts, talents, but lets each one plunge ahead—wasting time and gifts.

And there we are!

Besides power to work, another great advantage of the routine training in France is a nerve control that saves time, force, vitality, temper and looks. While searching short-cuts to success we are constantly experimenting, without knowing whether we are going right or wrong.

During all their mechanical study here they do not have to question, they know they are going right from the start. The first struggle with decision comes with the creative work in the fruition time of study. The force that might be frittered in ill-managed elementaries goes into the more important departments. The soul is left compara-

tively calm and collected. Widor is the only one of the organists I have met who has any trace of nervousness, and with him it is a temperamental sensitiveness, not a hurried "Can-I-catch-the-2 o'clock?" manner.

It is not phlegm either with them. They are intense, active, nervous as we, but they have trained, not wild nerves. They have learned to "labor and to wait." Although never idle a moment, they never give the impression of being in a hurry, or of having anything else on hand than the matter under discussion. They are easy, concentrated, tranquil.

It also gives them excellent habits of neatness, order and punctuality that are admirable in daily life. The busiest and most important of them is always on time and regular, has all his affairs under his hand, and is neat and orderly in detail of his work.

It gives them also a great value of knowledge. Plucked of their conceit feathers again and again in competition in study life, they are modest, earnest, unassuming, appreciative, more than ready to give credit to those who are more than they, and eager for knowledge of the best standard. They are great readers and are surprisingly conversant with the contents of their immense and solid libraries.

It establishes a man's character musically. At home it was difficult to get at the real standing of a person. One said one thing of him, another said another, and so on, and one was obliged to weigh each one's relation to him to make an average judgment.

Here what the first organist says about another is echoed by all the rest. I have been constantly surprised by the unanimity of judgment and lack of envy.

You see, a man does not spring up in a night with a shingle in his hand. The whole artistic life of each is exposed to all from beginning to end. From his first little baby "first prize" he is known and talked of, watched and speculated upon. By the time he comes to "recognition" or concert stage his audience knows where he was born, who his teachers have been, how many times he has failed or won, his character for art conscience, &c., and that Durand gets the organ at St. Peter, James or John is to the whole musical culte as "Cleveland is elected" is to us. They seem bound by an artistic tie. "Yes, we got the medal same time or missed it, or I missed it when he got it. He was my teacher. He is my pupil," &c., all based on the system of uniform instruction.

The greatest weakness I have found in the Paris organist is the lack of practicality, the power to push his own affairs into notice. He will talk forever on music, compositions, the masters, instruments he loves, schools, other organists and musicians. It is very difficult to get him to talk about himself.

Again and again he must be brought back to the subject in order to get a connected summing of his life and work, and it is with a touching, pathetic air that he searches the box or buffet for the lists on lists of printed works. All his life he has been gauging his works, not by what was below, but what was infinitely above and beyond him. He is fond of his works, very fond and tender, but the pride of "I" is wholly lacking. They yield the palm instinctively.

The artistic spirit is: "A greater hath been before me, the latchet of whose shoe I am unworthy to unloose!"

There is little change in organ loft life in Paris. Once on an organ bench or in "chapelle," the organist or director is there to stay. Seven of those I have met have been in the same position over forty-five years. Twenty-five years is an average. Four or six years was, I believe, the least number, except the case of M. Seguy.

But one organist had access to his organ except for service; but two gave recitals; but one ever spoke criticisms in a manner that seemed like malice; but four were not married. By the way, as to their homes, I know almost all of them, and I must say that among my acquaintances in America no purer, sweeter, more domestic

or wholesome homes exist than those I know of the organists of Paris.

"Enfin," as they say. Others may form opinions different from mine; I only tell of things as I have found them. "I speak of that which I do know, and testify of that which I have seen," and that which I say I feel.

The next series of letters following "Organ Loft Whispers," will be entitled "Musical Progress," which will comprehend many things of interest to many people of many minds, and will be for a time at least from Paris.

In all musical progress in time to come, as in time past, one of the dominant motors must be THE ORGAN LOFT.

FANNIE EDGAR THOMAS.

The Agramonte School Commencement.

THE first annual commencement of the New York School of Opera and Oratorio took place last Wednesday evening, June 6, at the Mendelssohn Glee Club Hall. The large gathering of friends proved the great favor in which the school is held and the extraordinary interest that is taken in the plans of Mr. Agramonte.

These were stated in a speech setting forth his ambition to have an establishment here on the plan of the Théâtre Comique in Paris to give American composers and singers the means to gain the desired publicity for their work. For the present he had followed closely the lines presented by the Conservatory of Music in Paris, and he offered thanks to the efficiency of his staff and the many patrons whose liberality had enabled him to carry out his plans so far.

The exercises opened with a concert in which a number of pupils took part. They all acquitted themselves of their tasks with unusual success, leaving the impression on those present that Mr. Agramonte had not labored in vain and that his painstaking efforts had met with the success he had a right to expect. One of his pupils, Miss Maud Bliss, signed a contract with Francis Wilson to appear next season in light opera, and as she has not only a pleasant appearance but also a fine voice, Mr. Wilson may be congratulated on this new acquisition. After the concert the secretary read his report and medals and diplomas were awarded to those of the pupils who had distinguished themselves in the study of the different branches taught at the school.

Mr. Agramonte announces a summer session which will begin July 9, ending September 8. The regular school term will begin September 25.

St. Mary's.—The Cathedral School of St. Mary's, this city, held its closing exercises last Wednesday. The musical program was given by Misses Edwards, Ellsworth, Prahar and Harney and the chorus of the school.

Saturday Morning Concerts.—The Saturday morning concerts given at 900 St. Mark's avenue, Brooklyn, during the season came to a close last week, when the following musicians took part in the thirty-seventh concert. Mrs. Tyler Dutton, soprano; Mr. Charles S. Phillips, tenor; Mr. Carl Venth, violin; Mr. Heinrich Hallego, cello; Miss Annie G. Hodgson, Miss Jessie Hodgson, Mrs. Joseph Taylor and Miss Florence N. Thallon, piano, and Mr. Robert Thallon, organ.

Artificial Larynx, Artificial Voice.—Dr. Péan, our Paris correspondent says, presented to his colleagues of the Academy yesterday a man aged forty-one, from whom had been removed for tumors so much of the throat and windpipe that speech was lost. An artificial larynx, which Dr. Kraus agreed to make, had been inserted. This apparatus has been some time in use and has restored the voice. It causes no discomfort, and the patient can himself insert it in his throat or remove it. The mechanism is formed of a spiral tube of silver, covered with india rubber. The Academy congratulated Drs. Péan and Kraus on their achievement.—London "Daily News."

ED. BOTE & C. BOCK,

BERLIN, 37 LEIPZIGER STR.,

HAVE RECENTLY PUBLISHED

NEW PIANO MUSIC.

D'ALBERT, EUGEN.—Sonata, Op. 10. Price, . . . M.5.00

LANGE, GUSTAV.—Op. 440, Gioconda; Op. 441, Festival Eve; Op. 442, O'er Hill and Dale; Op. 443, Starlit Skies; Op. 444, Arm in Arm; Op. 445, Twilight; Op. 446, At the Fair; Op. 447, From Bough to Bough; Op. 448, Graziosa; Op. 449, Do Not Leave Me; Op. 450, Pleasure Trip; Op. 451, Sérénade; Op. 452, In Camp; Op. 453, The Young Polish Maid; Op. 454, In the Cloisters; Op. 455, Love Dance; Op. 456, Will o' the Wisp; Op. 457, Gavotte Favorite. Price, each, M.1.50

LESCHETITZKY, TH.—Op. 41, No. 1, Etude Humoresque; No. 2, La Toupie; No. 3, La Babillarde. Price, each, M.2.00

SHERWOOD, PERCY.—Ten Miniatures. Price, M.3.00

Tour of United States and Canada



WM. C. CARL.

Permanent Address, 6 West 21st Street, New York.

— BY THE —

Distinguished
Concert
Organist,

.. SOUSA'S .. CONCERT BAND.

JOHN PHILIP SOUSA, Director.

DURING THE SEASON OF 1894.

Concerts and Social Engagements in New York and Brooklyn during the Winter.

Madison Square Garden from May 13 until June 30.

Festival Tour until July 1.

Manhattan Beach from July 1 until September 4.

St. Louis Exposition from Sept. 6 until Oct. 22.

Concert Tours thereafter.

Address, for Concert or Social engagements, locally or throughout the country,

D. BLAKELY, Manager.
Hotel Beresford, New York.

As this is a purely Concert Band, no parade engagements are solicited.

The Steinway Prizes.

THE accompanying illustration represents three Steinway pianos, which are offered by the United Singing Societies of New York (Vereinigte Sänger von New York), as first prizes in the competitive prize singing contest at the music festival (Saengerfest) at Madison Square Garden, June 23, 24 and 25.

Only such male chorus societies whose home is outside of New York city are permitted to enter the contest and are divided into three classes, according to their numerical strength. The first class will sing "Das Grab am Busento," by J. B. Zerlett—first prize, a large Steinway grand. The second class will sing "Herbstnacht," by Max von Weinzierl—first prize, a small Steinway grand.

The third class will sing "Waldeinsamkeit," by Johannes Pache—first prize a Steinway square piano.

The second and third prizes in each class are solid silver cups and wreaths, and are at present exhibited at Edw. Schuberth & Co., 23 Union square, New York city.

The United Singing Societies of Philadelphia, Baltimore, Newark, Troy, Albany, Trenton, Brooklyn and Hudson County, forming a chorus of 800 to 1,200 voices each, will compete for a double life size bronze bust of Beethoven as first prize, and a handsomely embroidered banner as second prize.

The competitive prize singing forms one of the principal features of the festival, and will take place on Sunday afternoon, June 24, and Monday afternoon, June 25, at 2.30 p. m. The grand orchestral concerts take place Saturday, Sunday and Monday evenings at 8.30 under the direction of Messrs. Carl Hein, Frank Van der Stucken and Heinrich Zoellner.

The plate from which we print was designed and engraved by the well-known firm of F. A. Ringler & Co., New York.

Charles Herbert Clarke's Musicales.—Mr. Clarke gave his last musicale of the season Monday evening of last week, and as usual his studio at Carnegie Hall was filled. With the exception of Mr. Carl Dufft and Mrs. R. H. Rines, pianist, the program was given by Mr. Clarke's pupils and proved very enjoyable.

Miss Mary H. Baldwin, of Brooklyn, created quite an impression by her singing of an aria from "L'Africaine," and songs of Chaminade and Helmund. She also sang the long duet from "Carmen" with Mr. Clarke. She has an excellent voice, well placed. Miss Fanny Hills, who is only sixteen years of age, charmed all by her really artistic singing of "Thou Art Like Unto a Flower," and a French song. Mr. Fred W. Elliott, who has often sung at these musicales, was not in his best voice, having just returned from a long season's work with the Musin Concert Company, where he has had fine success, and is engaged with the same company for a tour around the world commencing next autumn. It is always a pleasure to hear him. Mrs. Rines played the first movement of a Grieg concerto, and played it well. Mr. Carl Dufft contributed a couple of songs in his usual artistic style. Mr. H. Stanley Knight and Mr. Richard Piercy were the accompanists.

The "Holy City."—Gaul's "Holy City" was given by the Choral Club of St Joseph, Mo., on May 8, under the direction of Oscar Franklin Comstock. The solo parts were taken by Miss Clara Sawyer, Mrs. Frederick A. Patterson, Miss Nellie Norris, Miss Maggie Greenfield, Mr. Ike Stone, Mr. Sam Burnett.

WANTED—Dr. S. Austen Pearce requires an assistant. He must be able to play a very large organ and read well at first sight. Apply by letter only, The New York College of Music, 130 East Fifty-eighth street.

Vienna Letter.

VIENNA OFFICE OF THE MUSICAL COURIER.
MAY, 1894.

JOHANN STRAUSS' gem opera, "Fledermaus" was recently produced in Theatre an der Wien and received with the usual enthusiasm. Mrs. Rettich-Piek, a guest singer from Prague, appeared as "Adele" and her clever singing and great warmth and animation of acting added not a little to the success of the evening.

A telegram from Milan announces the tremendous success of a new opera from the pen of Samara, "Die Martyrerin." The plot is modern and Mrs. Bellincioni and the Stagno in the leading rôles made the introduction of

with good success, although the work of both was cold and colorless. Mark as "Zerline" was charming, and as usual won the hearts of her listeners. Ritter as "Don Juan," Schrödter as "Ottavio," and Grengg as "Gouverneur," were excellent, while Reichenberg as "Leporello" and Felix as "Masetto" were acceptable.

On the last day of this month Alexander Girardi, the beloved comedian of the Vienna public, will receive a benefit in honor of his twenty-fifth anniversary. The opera "Verschwender" will be given. The house has already been sold out and the hero of the occasion will be duly fêted.

I heard such an excellent story the other day about a great tenor that I cannot resist the temptation of repeating

it for the benefit of THE MUSICAL COURIER. The name of Anton Haizinger recalls no memories to an American public, although some fifty years ago no more celebrated tenor graced the European stage. The discovery of his voice and talent and his début in opera form a unique if not startling period in Austrian stage history. It was in 1820, when there was a terrific scarcity of tenors and a depressing sufficiency of basses, that Count Palffy, manager and impresario of the Vienna Opera, was scouring Austria for an ideal tenor. He was accompanied by the composer and conductor, Salieri.

The little Italian had just finished what he considered his best work, "Semiramide," and as the production of the new opera was deemed impossible without the aid of the as yet unknown singer, his interest in the search was no less keen than the worthy Palffy's. Their hopes, buoyed up by tales of a wonderful voice wasting its sweetness on some out of the way village had been dashed to the earth, and wearied and disgusted they alighted one morning before the inn of the little town of Willersdorf.

It was a holy day, and as they seated themselves before the ample, if simple repast offered them faint sounds of a village choir came wafted to them through the quiet air. The devout villagers poured out their souls in song with perhaps more zeal than beauty, and as the procession in marching from one shrine to the other drew near a look of absolute pain crossed the face of the sensitive Salieri, until, as the good folk stopped complacently before the door, he jumped up angrily and hurried to the window. But after a moment's pause, to the intense astonishment of his less demonstrative companion, this fiery son of the South rudely seized his hat and felt rather than walked from

the room, exclaiming, "Wonderful! Magnificent!" Out into the street, pushing roughly through the crowd, went Salieri until he reached the side of a country youth, whom he impatiently commanded to "Sing, sing!" The young man complied, and despite the energetic bellowing of his companions, who also were desirous of making what they considered a favorable impression, his voice rang out clear and noble. Salieri grasped the youth by the arm and dragged him off to the inn, excitedly exclaiming, "Wonderful, extraordinary! but you belong to me." The count was awaiting them, and as he cast a quick, searching glance on the captive, despair filled his heart. The youth's exterior was truly not prepossessing. A round head, covered with 'stubby, black hair, a figure short and painfully thin, features intelligent but unlovely and—horror of horrors!—a pair of unusually crooked legs!

"Only fancy a bowlegged 'Tamino!'" began Palffy, when

The Physiology of Love.

Cloth, 340 Pages.

Price, \$1.50 Postpaid.

BY
Dr. Paola Mantegazza.

CLEVELAND PUBLISHING CO.,

19 Union Square, - - - New York City.



THE STEINWAY PRIZES.

this work a most auspicious one. It is anticipated that the opera will be accepted on all European stages.

The 400th birthday of Hans Sachs is to be celebrated in this city November 5 with great pomp and ceremony. Four works of the Nuremberg Maister are to be presented by a cast of chosen artists from the Burg Theatre, and the event promises to be a memorable one.

The celebrated Italian pianist Luziani died last week in Buenos Ayres of yellow fever, her husband expiring at the same time of the same disease.

Mrs. Ehrenstein, of the Royal Opera, is about to make a short tour in Italy as star. It is apparent that the opera season is well nigh over, for, despite the well filled houses which nightly greet the singers, their efforts arouse little or no enthusiasm, and they are received with a coldness which would be dampening to their ardor did each one not know 'twas merely the effect of the season, and that in the fall interest would rise to its usual proportions.

Last Friday "Don Juan" was produced by way of celebrating the twenty-fifth anniversary of the present Opera House, that opera having been the one chosen for the first night. The house was crowded. Richter directed, and the illumination was more brilliant than usual; but on the whole there was no evidence of great festivities. Januschowsky as "Donna Anna," Lehmann as "Donna Elvira" met

Salieri, assuring him that these organs were not used in singing, threw open the piano and begged the tenor to begin. He chose one aria of the Italian, and as the last sounds of a high C died away his listeners warmly encircled him, for the long sought for man was found.

"What is your name?"

"Anton Haizinger."

"And your occupation?"

"Under school teacher."

"Your salary is yearly?"

"One hundred gulden and free lodgings."

"Ye gods! and you have thousands lying in your throat! I engage you immediately for the Royal Opera."

The look of joy which had filled the eyes of the amazed singer died away as after a moment's hesitation he replied: "It is impossible; I can't leave here." "Why not, you young fool?" cried Salieri. "I cannot; if I go away from Willersdorf I—I must leave Lise—and—" answered the blushing lover. "Ha, ha!" laughed the count, "'Tamino' will not leave his 'Pamina.'" "Lise is her name—Lise, the smith's daughter," interrupted the artless tenor to whom Mozart's opera was quite unknown. "Well, my man, I will give you lessons free and a hundred gulden a month the first year and after that double the amount, so you had better let Lise wait a couple of years." "It—no," murmured the amorous swain; "she would marry the miller's son, and I can't go—I won't go," and with a hasty bow he made his departure.

Palffy felt himself outraged, but the wily Italian only laughed and said, "Have him removed to Vienna, the fatal charmer will be faithless, we will accidentally meet him, and he will then gladly accept your offer." The situation of school teacher is here a government position, and some months later found the unsuspecting tenor in Vienna. 'Twas not long ere his beloved Lise verified his darkest forebodings, and yielding to the entreaties of Salieri, who had chanced (?) across him, Haizinger sought solace for his wounded heart in the divine art. A year passed and scarlet posters announced the début of this wonderful tenor. He was to appear as "'Tamino' in the 'Magic Flute,'" and far and near had been spread the predictions of his wonderful success.

The eventful night arrived, the house was packed, the overture began. Stiff with fright stood "'Tamino'" behind the scenes awaiting his summons. The overture ended, the time had come for the appearance of the "Prince" fleeing from the serpent, and from the distance came the appeal of a thin, rasping voice for "Help, help, or I am lost," but no Tamino materialized. As if his very life depended on it he stood clinging to the scenes while the three graces were preparing to dispatch the serpent, who hovered preyless near.

In sheer desperation the stage manager seized the guilty wretch and flung him bodily onto the stage. His wig was askew, his face pale as death through the paint, and as the "Graces" extol on the beauty and grace of the prostrate youth, screams of laughter arose from the listeners. But when, recovering himself, Tamino hurriedly rushed through his aria, and, wringing his hands, ran from the stage, amusement changed to anger.

Was this the prodigy, the wonder so long looked for? No, they would show the managers that they were not to be trifled with.

When "'Tamino'" appeared to sing the "Picture Aria," many a mouth was pursed for hisses, but as the singer advanced to the footlights, and with his arms folded on his breast, as if entreating mercy, began his solo, there was a suppressed murmur, followed by a death-like silence. Like a statue he stood there, pouring out tones so sweet, so thrilling, so tender, and yet so passionate and soulful, that his listeners forgot the man, and with streaming eyes listened only to this wonderful song, this incomparable voice. Like mad people, they shouted and clapped and screamed their delight. No singer ever received such an applause; for must they not make him forget the previous bitter experience? The doubt and fear which had weighed on Haizinger's heart passed away, and secure in the sympathy of his audience he sang to the close of the opera as if divinely inspired.

From this time on his success was tremendous throughout Europe, and in 1837 he found his Lise. 'Twas in the same opera that the beautiful young widow, Amelia Henmann, was called upon to act as substitute during an engagement in Carlsruhe. She bore a striking resemblance to his former love and the attraction being mutual, they became one. In 1851 Haizinger took his farewell of the public in the "Magic Flute," which had been his mascot, and in doing so carried with him the admiration and love of thousands. Another example of a bad beginning and good end.

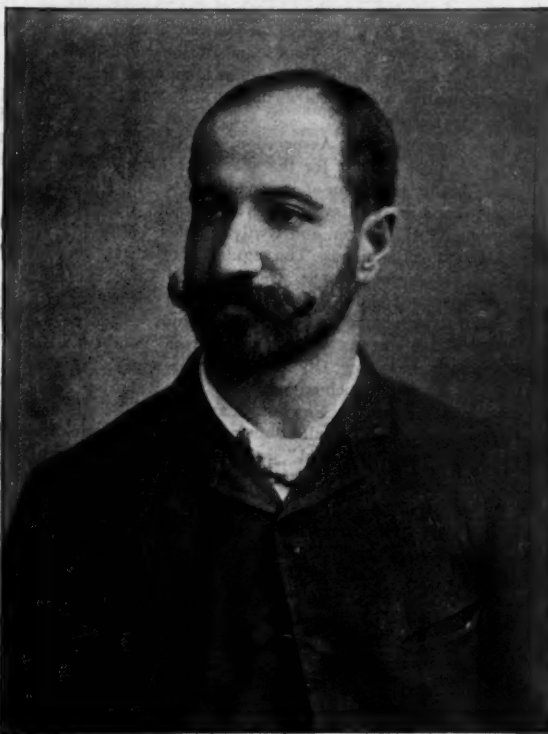
LILLIAN APEL.

North Adams.—Mr. Geo. A. Mietzke, of North Adams, Mass., will give a concert June 15, with Gerturde May Stein, contralto, and the Misses Marie and Florence Heine, of this city, as soloists.

C. L. Staats.

A MOST unique position is to-day occupied in the musical world by Mr. C. L. Staats, the eminent clarinet virtuoso, of Boston, he being the only artist who has ever made a reputation for the clarinet as a solo instrument in high class concerts. His education has been of the most thorough description, and he has had a practical experience in all departments of orchestral work, such as falls to the lot of but few clarinetists, as the following "résumé" of his career during the past few years will show:

In the fall of 1888 Mr. Staats wishing to attain a still higher degree of artistic excellence, and to study the celebrated French school for the instrument, sailed for Europe and settled in Paris, where he was a pupil of the Conservatory in that city, which is undoubtedly the most advanced school for all wood wind instruments in existence, and had private instruction from the following noted masters: Mr. C. Rose (who is in all probability one of the greatest living clarinetists), professor at the Conservatory; Mr. Ch. Turban, the solo clarinet of the magnificent orchestra at the Conservatory, and solo clarinet at the Grand Opéra; Mr. Paradis, the solo clarinet of the celebrated band of the "Garde Républicaine," and first clarinet at the Grand Opéra. Mr. Bretonneau, the bass clarinetist of



C. L. STAATS.

the "Lamoureux" Orchestra, and of the "Opéra Comique," was his instructor on that difficult and seldom heard instrument.

During his residence in Europe Mr. Staats appeared as soloist in many concerts, and filled some important engagements as an orchestral player. He was first clarinet at the Jardin d'Acclimatation, in Paris, the spring of 1889; solo clarinet at the Royal Italian Opera, Her Majesty's Theatre, London, season of 1889; solo clarinet at the great Casino, in Ostend, Belgium, season of 1890, where he had the reputation of being the finest artist on his instrument that had ever played there. In the fall and winter of 1889-90 Mr. Staats made an artistic "tournee" in Austria, Germany, Holland, Belgium and England, and was everywhere said to be an artist on his instrument. He has flattering letters of recommendation as a soloist from such eminent conductors as Richter, Schuch, Reinecke, Sucher and Henschel.

He has attained a prominence since his return from Europe seldom, if ever accorded an artist on his instrument, his success as a virtuoso having never been equalled by any other clarinetist. Mr. Staats stands to-day the leading clarinet soloist and teacher in America, his reputation being national, and his style and method winning the admiration of both musicians and the public, while his tone is pronounced unrivalled by the most eminent critics.

He has given during the past three years several clarinet recitals, at which many interesting novelties have had their first hearing in America, among them being the Brahms' trio for clarinet, violoncello and piano, op. 114, and the Hartmann serenade, op. 24, for the same instruments. These recitals have been noticed at length by the Boston critics, and have been attended by representative audiences, and have established for Mr. Staats a reputation as an artist of high rank, not only as a virtuoso, but as a musician of refined and classical taste.

Mr. Staats has appeared during the last three years in most of the entertainment courses in New England as a soloist, including the "Star Course" in Boston, and at Hartford, Springfield, Meriden, New Haven, Middletown, Lowell, Salem, Lynn, Newburyport, Nashua, &c., never failing to gain the applause and approbation of his audience, his solos on the bass clarinet being still more of a novelty, always meeting with enthusiastic applause.

He has also been very successful in recitals at schools, colleges, &c., having appeared at Wellesley College, Wheaton Seminary, St. Johnsbury Academy, Ladies' Seminary at Amherst, Mass., as well as at several chamber music concerts given by the Harvard Musical Association, of Boston. His performances have been a revelation to the musical public of the artistic possibilities of the clarinet, both as a solo instrument and in the more refined field of chamber music; and he has established a reputation not only for himself as an artist, but for the clarinet as a solo instrument.

His abilities are well and favorably known here in America to such eminent orchestral conductors as Seidl, Paur and Beignani, and in the military band world to Sousa, Herbert and Reeves, he having toured the country as clarinet soloist of the Sousa Band on its inaugural trip.

Mr. Staats this coming season, as in years past, make a specialty of solo playing and teaching and will have his own "Concert Company" when desired for dates in New England. In this company he will be assisted by Miss Jenny Coréa, soprano; Miss Jessie M. Downer, solo pianist, and Mr. Wulf Fries, violoncellist.

As a teacher he has a national reputation, pupils being under his care from all parts of the country.

His library of clarinet music is without doubt the largest in America, and one of the most complete in the world, and students of the clarinet can obtain from Mr. Staats every advantage possible, both in methods of teaching and in the choice of music. In a musical centre like Boston the opportunities for general musical culture are unsurpassed. Mr. Staats is a thorough musician as well as a clarinetist, having studied harmony and piano under eminent teachers.

Mr. Staats can be addressed at 133 Tremont street, Boston, Mass.

An Opera Singer Spoiled.—King Oscar, out of patience with the long and fearfully cold Swedish winter, has gone to sun himself on the Riviera. He is an accomplished tenor, and was in his young days one of the first in Europe. Before he succeeded his brother he was the idol of Stockholm society, in which he then mixed a good deal. He was fond of singing at private concerts, at the houses of his friends, and indeed might have, were he obliged to earn a livelihood, supplied the void caused by the retirement of Mario from the operatic stage.

The tall, lithe, graceful and manly figure of the King was everything the stage required for a trovatore. A more strikingly handsome or prepossessing face could not be imagined. The eyes were at once black as night and bright as day, the features of a noble aquiline cast, and the countenance beamed with affability. He escaped being a dilettante by having to serve in the navy, and not as a prince, but as an ordinary officer, except in respect of pay, he not being allowed, because of his royal status, any salary. On coming to the throne he gave up music, except in the innermost home circle, to attend to the serious and the parade duties of kingship.

His amiable, tactful and courteous manners render personal intercourse with him delightful to his subjects—even in Norway, where he is bound to live at least six weeks a year. Prince Eugene, more than the other three sons, inherits his grace of manner and the taste for pictorial art of the late King Charles. Oscar is a charming writer. I was shown in Sweden elegantly turned little notes which he wrote in former days to different friends. Queen Josephine, his mother, treasured his letters written from abroad when he was a young naval officer. I believe she had them printed for private circulation.

The article on Charles XII., which appeared last year in a London magazine, and was supposed to have been specially contributed to it by the King, was written more than twelve years ago and publicly read by the royal author. In summer, when the Norwegian season is over, the Queen goes to Ulricksdal and the King to Drottningholm. She lives on the ground floor, in the rooms used by the Crown Princess of Denmark and her mother. The King drives over to see her every Sunday and lunches with her.—London "Truth."

They Sail.—Mrs. Seabury C. Ford, accompanied by Miss Morse, of Worcester, Mass., sailed for Europe on the Umbria on the 9th. After spending the season in London they will journey to Bayreuth and Munich for the festivals and return via Holland and Paris to this country.



SO many of our New York singers participated in the Goshen Music Festival last week that it might be proper to devote considerable space to their doings and for the nonce call this column Goshen Gossip. The festival covered a period of five days, ending with last Friday, and was a unique success both artistically and otherwise. It was the third Festival of the Goshen Vocal Society, which was organized in 1887, although twenty-three concerts had been given by this ambitious organization before last week's performances. The corporation of the society is as follows: Joseph T. Tracy, president; John B. Scott, secretary; James Scott, Jr., treasurer; Ira C. Baldwin, librarian; Miss Carrie S. Ray, historian, and Robert B. Clark, musical director.

The society owes its artistic success entirely to the Rev. Mr. Clark, its capable director, who is a thorough musician and a painstaking and aggressive choral trainer. He was graduated from Amherst College in 1876, where he was the second tenor and leader of the then famous Amherst Quartet. He is now pastor of the Presbyterian Church, Goshen, and is greatly admired for his eloquence in the pulpit and beloved on account of his nobility of character.

Goshen is a pretty town of about 3,500 people, and its Vocal Society does better work than that of any other place of its size in the country, which is indeed a distinction worth having.

The opening concert on Monday evening, June 4, was miscellaneous, consisting of choral work under Mr. Clark's baton, part songs by the Schumann Male Quartet, recitations by Addison F. Andrews and incidental solos by Miss Bertha Harmon, soprano, and Miss Carrie A. Howland, contralto. There was not a dull number on the entire program. Of the musical selections perhaps the sextet from "Lucia" was the most enthusiastically received. This was sung by Miss Harmon, Mrs. C. H. Sweezy and the Schumann male quartet. Miss Harmon, a pupil of Courtney, has a rich, clear soprano voice, which she uses very artistically. Miss Howland's voice is a pleasant one, but she was suffering from a severe cold. Mrs. Sweezy sings well, and is an excellent organist and musical scholar. She has recently organized a ladies' chorus in Middletown, which will begin concerts on a subscription basis next season, and of which she will be the musical director.

Goshen has its sarcastic critic of sour disposition in the person of an old maid who sings in the chorus, in whose opinion nothing seems to be well performed. She especially delights in grinding any Gotham artists in her rustic columns, doubtless assuming that such people need to be taken down a peg. True they sometimes do require and deserve such treatment, but this critic's statements were totally unfair and unkind. As it was painfully apparent to the New York singers that she didn't know what she was writing about, no attention was paid to her foolish and unwarranted statements.

On Tuesday evening "Moses in Egypt" was finely given in the Reformed Church, Warwick, twelve miles from Goshen, as a portion of the Goshen Festival. The cast was as follows: Miss Kathrin Hilke, "Anais;" Miss Amy Ward Murray, "Sinai;" Miss Bertha Harmon, "Zillah;" Thomas Evans Greene, "Amenophis;" S. Fischer Miller, "Aaron;" Addison F. Andrews, "Ophir;" Grant Odell, "Osiris;" John D. Shaw, "Pharaoh;" and George H. Wiseman, "Moses." Miss Hilke, Mr. Greene and Mr. Wiseman did magnificent work in the principal rôles, and were ably seconded by the other soloists, the full chorus, orchestra, organ and harp. The same work was repeated at the Armory, Middletown, on Thursday evening, with a chorus of 250 voices, and it was a highly creditable performance on the part of all who participated. The only change among the soloists was in the part of "Aaron," George W. Campbell singing in place of Mr. Miller. The powerful voices of Miss Hilke and Mr. Wiseman rang out with great effect in this acoustically perfect building.

Wednesday night "The Seasons" was performed at Music Hall, Goshen, with Miss Hilke and Messrs. Miller and Odell as soloists. The United States would have to be thoroughly searched before three better soloists for this work could be found. In the same place on Friday night "The Messiah" was given, the soloists being Miss Amy Ward Murray, Miss Ruth Thompson, Mr. Campbell and Mr. Wiseman. All acquitted themselves well. This work closed the five days' Festival, which was a huge success from start to finish.

Now, if you please, we will return to Gotham in spite of the beauties of the country at this time of the year.

And here we find on Ditson's counter a new bit of work by John Francis Gilder: a transcription for piano of the old familiar air, "Watchman, tell us of the night!" It is a very fine and studious arrangement; not easy for amateurs, though it can be mastered by a little hard work.

Mrs. Frederic Dean gave a delightful musical evening last Monday at her home, 298 West Seventy-eighth street.

Mrs. Ogden Crane will give a jolly lawn party to the members of the Ogden Club at her home, the Gunther House, Bayonne, N. J., to-morrow.

So Gustav Becker is about to step off! The invitations are worded thus: "Mrs. Emma T. Lamberton requests your presence at the marriage of her daughter, Mary Barton Lamberton, to Mr. Gustav Louis Becker, Wednesday evening, June 20, 1894, at 8:30 o'clock, Lafayette Reformed Church, Communipaw avenue, Jersey City." Gustav is a faithful, conscientious fellow, a man of fine heart and noble brain, and deserves all the happiness which will surely be his.

William Dressler, the father of Louis Raphael, is playing the organ at St. Ignatius' Church during Charles Baier's absence in Europe.

Mrs. Julia Aramenti made a great hit recently in the theatre of Sailors' Snug Harbor, singing the aria, "Sicilian Vespers," by Verdi, and on being recalled several times, Tosti's "Good Bye."

George B. Keill, formerly of Detroit, has accepted the position of solo tenor at the Church of the Transfiguration. He is a pupil of E. T. Remick, of Detroit, in which city he sang alternately in St. John's and Trinity churches for seven years. Mr. Keill has a genuine tenor voice of mellow, smooth quality, and he knows how to sing—which is in itself a great science.

The Church Music Association, of Newburgh, N. Y., gave its final concert for the season on Friday evening, June 1, under the baton of its conductor, C. B. Rutenber. The soloists were Miss Marguerite Lemon, Miss May Y. Clarke, W. H. Rieger and Gwilym Miles. Miss Ida M. Wilson sat at the piano. The regular chorus was assisted by a boys' chorus from St. George's and Church of the Good Shepherd choirs, and by the Collins Orchestra, with additional instruments from Seidl's Band. After an excellent miscellaneous program of seven numbers, Mr. Rutenber's oratorio, "Divine Love," was superbly given, Part III. arousing much enthusiasm. Mr. Rutenber has a very capable chorus at Newburgh, and is a thorough drill master; hence good results come as a natural consequence. For next season "St. Paul" and "Sampson and Delilah" are contemplated, the rehearsals beginning early in September.

Dr. Gerrit-Smith and Francis Rischer Powers sailed for Europe last Saturday morning on the Furnessia, accompanied by a party of seven or eight persons, some of them Mr. Power's pupils. Dr. Smith did not decide to go until the day previous, and then some tall hustling was done in the way of preparation. During his absence Charles T. Howell, the new organist of the Fourth Presbyterian Church, will act as his substitute, Miss Isabel McCall temporarily taking Mr. Howell's place at his own church.

George J. Brewer is the new organist of Christ Church, East Orange, N. J., succeeding W. Irving Lyon. The musical troubles of this church have been paraded of late in the daily papers. The long and short of it is that Mr. Lyon, who had been re-engaged at a salary of \$1,300 a year, has been paid the full amount in advance to quit, and Mr. Brewer, a personal friend of the new rector, has succeeded him. Mr. Brewer is a very young, but none the less capable man. He studied in London and Stuttgart, his masters being Sir Joseph Barnby, Dr. Warwick Jordan, Henry Gadsby and Professor Seiffardt. Before leaving England he was organist of Canon Carter's private chapel. He was recently made a member of the Fishmongers' Company, of London, at a special meeting held at their hall on London Bridge.

Harry B. Brockett, Jr., has met with unprecedented success in "The Fencing Master," as the following brief sentence will show: "Sung so well that one could have wished that he had more to do."—Toronto "World." "The tenor was much enjoyed. He has an exquisitely sweet, pleasing voice of excellent tone quality."—New Haven "News." "Sung the only song deserving an encore."—Rochester "Union and Advertiser."

Now prepare, ladies and gentlemen, for a piece of genuine, sensational news!

The marriage of the successful young contralto, Miss Mary Louise Clary, has just been announced. She was married privately several months ago to her second cousin, Mr. Remington Squire, who is the eldest son of the Hon. W. C. Squire, the millionaire United States Senator, from the State of Washington. The young man, who is also a grandson of the late Philo Remington, the celebrated manufacturer of guns and typewriters, has been engaged in newspaper work in this city for about two years, being for the most of that time connected with the editorial staff of the "Morning Advertiser." Miss Clary is very desirous of pursuing her artistic career, and it is understood to have been a condition of the marriage that she be allowed to continue in it. She will still retain her own name and continue to use it in her profession. She will probably spend the summer in Europe. The warmest congratulations are

hereby extended to Mr. and Mrs. Remington Squire, and may their married life be full of sunshine and peace!

Why Brodsky Passed the Hat.

THREE men were standing on the corner of Twenty-second street and Lexington avenue a few evenings ago when a short, stout gentleman wearing a silk hat came walking rapidly toward them.

"Do you see this man?" inquired one of the trio, speaking to his friends.

"Yes," chorused both.

"Well," continued the first speaker, "he is one of the finest violinists in America."

The short man just then passed the trio by and walked on down Twenty-second street. As he hurried along the three men kept watching him, when suddenly one of them who had been listening to the first, blurted out:

"Oh, yes; I remember him. He is a splendid player. I heard him play the violin in the ferry house at St. George, Staten Island, the other evening, and then he passed his hat and took up a collection from the passengers. I should think he could do better."

The first speaker hereupon burst out laughing on hearing his friend's remarks. Then he went on:

"Why, don't tell me you ever saw that man passing his hat. There would be no occasion for his doing that. He is the leader of the Damrosch Orchestra and a thorough musician. That is Mr. Adolph Brodsky."

By this time the person in question was out of sight, and a great argument ensued between the friends, the second speaker being positive that he saw the short man play the violin and pass his hat around the crowd, and that he himself contributed to the pile, while the first speaker was sure there was some mistake. A wager was made and the money was posted in the hands of the third party.

It was agreed, as Mr. Brodsky was now gone, that the trio see him at the first opportunity, and the stakeholder was selected as the spokesman.

Mr. Brodsky resides at 224 Central Park West, and was interviewed the next day. He was rather amused at the situation laid before him and explained the affair in the following interesting manner:

"In regard to my playing with the Damrosch Orchestra," he began, in answer to several questions, "I will say that I am not with that body at present, but I was musical leader for Mr. Damrosch from November, 1891, until December, 1893. I did play on the violin in the waiting room at St. George, Staten Island, on the night of May 11, and as it seems somewhat strange that I performed in such an unusual 'concert hall,' I find it necessary to make explanation in regard to the matter. You see, I was invited to partake in the celebration of the fourth anniversary of the Staten Island Chess Club on that night, and after the festival I was with a party of twenty persons returning to New York. The waiting room at St. George was crowded with passengers waiting for the boat, and two fellows were playing music, one a violin and the other a guitar. The violinist appeared to be a very gifted boy. I enjoyed his playing and I took my hat and passed it around the crowd to try to make a collection, but nobody would give even a penny. I then borrowed his instrument and rendered some of my favorite selections. I passed my hat around several times after that and always got something, the donations being mostly dollars, fifty cent pieces and quarters. I think the fellows made about \$20."

The first speaker had lost the bet, but under no consideration would the winner accept the money, though the loser insisted.

The violinist who was the subject of Mr. Brodsky's philanthropy was discovered to be a young man named Barney Sinclair, of the musical team of Sinclair & Wilson. He was spoken, to and corroborated Mr. Brodsky's story in every particular.

"But the funny part of it all was," remarked Sinclair, "that myself and my partner were simply playing for our own amusement when Mr. Brodsky and his friends entered the ferry house. He thought we were playing for money. He passed his high hat around and threw in a \$3 bill himself. I was at first inclined to refuse the money, but when I saw all the bills I accepted it, and I tell you it was very welcome. Mr. Brodsky is the best fellow I ever met."—"Sun."

THE POPULAR FRENCH TONIC

VIN MARIANI

FORTIFIES
NOURISHES
STIMULATES
REFRESHES

Body and
Brain

Indorsed by eminent Physicians everywhere.
SOLD BY DRUGGISTS AND GROCERS. AVOID SUBSTITUTIONS.

Sent Free, Album, 75 PORTRAITS
and AUTOGRAPHS of Celebrities.

MARIANI & CO., 52 West 14th St., NEW YORK.



BOSTON, MASS., June 10, 1894.

THERE was trouble at the Tremont Theatre last week between the managers of the Manola-Mason Company and Mr. and Mrs. Mason. The story is not one of lively interest, although there was a singular scene at the theatre the evening of the 5th. The night before, according to the chief manager's story, the Masons for a real or alleged grievance delayed the rising of the curtain, so it was announced in the morning newspapers of the 5th that the Masons had been notified that their absence would be acceptable in future, and that Miss Camille d'Arville would take at twenty-four hours' notice the part of "Patience." The Masons denied all charges and allegations in the afternoon "Globe," and made hard charges against Mr. Askin, the chief manager. The theatre was crowded at night. Miss Hilda Hollins and Mr. Henry Stanley were on the program as "Patience" and "Grosvenor." When the time came for the entrance of "Patience," behold! there were two. Mrs. Manola-Mason began to sing, and Mr. Julian Edwards stopped the orchestra. The curtain fell. Then Mr. Mason appeared prematurely, and before the curtain, and made a speech to the audience. There were other speeches, and there were policemen on the stage, and there was much hubbub-bubble. Miss D'Arville sat in a box and watched the show. The audience applauded and hissed when occasion demanded with apparent good nature and commendable impartiality. Finally Mr. and Mrs. Mason left the theatre, and the performance went on.

The newspapers of the 6th published long statements from the chief players in this improvised opéra bouffe. There was no end of extraordinary stories. Mrs. Manola-Mason, for instance, was in hysterics and yet assisted Miss Hollins in her dressing for the part. Mr. Mason in his endeavor to get upon the stage prayed that he might be lowered by a stage hand and a rope, &c. Lawsuits are imminent. Indeed Mr. and Mrs. Mason have sued for \$20,000 damages.

"The Pirates of Penzance" will be given to-morrow night with Miss D'Arville in the cast.

* * *

I confess that I am not interested wildly in such squabbles, nor am I over curious about the private life of singers now on the stage.

Julius Janin once wrote a book about Debureau, the great Pierrot. "Some people," says Janin, "men that wish to know everything, sensitive women that cannot brook the slightest ignorance concerning the life of those they love, would like to learn about the real life of this strange being, this original fellow, this father of an estimable family—has he funds, has he a wife, has his wife presented him with a brood? * * * Debureau is the possessor of respectable furniture: six chairs, a bureau, a bedstead, two cradles, a secretary with drawers which hold his shirt collars, cravats and gloves when he puts them there. * * * He is not merely a man of artistic talent; he has several social accomplishments, for he can swim on his back, he can take to pieces a lock, he can play the flute, he can fence, he can write his name, and he can hang a picture on the wall."

And thus did "honest Janin" smile at the thirst for small beer chronicles.

Can any of your readers remember the hearing of a "chin performer" in variety show, dime museum, or social gathering? June 7, 1890 Michael Boai appeared at the Egyptian Hall in Piccadilly. It appears from the account of his performance that he struck his chin, as flint met steel; the "lips clapped or slapped together, and this produced the sound; but the pitch of the sound was made to vary according to the shape of the mouth. The intonation was sufficiently accurate to permit of a guitar and violin accompaniment."

* * *

I read with interest the communication signed "Cantab" in THE MUSICAL COURIER of the 6th concerning the Rev. Churchill Babington, whose copy of Schoelcher's "Life of Händel" I spoke of lately.

Your correspondent says that the reverend gentleman was descended, through his mother, from the same Churchills whence sprang the great Duke of Marlborough. In view of this it seems strange that in the copy now in my

hands he should have underscored the word "celebrated" in this sentence: "Many members of the nobility remained faithful to the cause of Bononcini, who was patronized by the celebrated Duke of Marlborough;" and in the margin he put an interrogation mark. He surely did not mean to deny that the Duke was celebrated. John Churchill, famous in battle and in court, famous for turning the passion of mistresses into coin that jingled in his pocket or stayed untouched for fifty years in the private drawer, famous for receiving £5,000 from the Duchess of Cleveland after he leaped from a window to avoid the King—John Churchill, handsome, brave and avaricious, not celebrated? He was much talked about, he was famed, he was renowned—therefore he was celebrated. Perhaps the annotator thought the word too cold; perhaps he would have preferred celebrous, or celebrious, or celebrable, or best of all, though the word has fallen by the wayside, celebrimous. This note may have been by J. R. Lunn, of whom more anon.

Schoelcher speaks of Dr. Greene as "a poor composer." The margin asks, "Is Schoelcher well acquainted with Greene's anthems? I think G. deserves a better character than is given to him in this note. His chorusses (sic), however, are unsatisfactory."

Schoelcher has a bilious note concerning "the doctorship of music" in England. "To obtain a diploma" he says, "it is only necessary to write in a passable manner a cantata for eight voices, provided always that you can add to the cantata a sum of 100 guineas. This degree is not much sought after nowadays." This book was published in 1857. And now notice how the annotator jumps: "It is well known that the exercises for musical degrees used to be little better than merely passable. Some scarcely that. But to obtain the degree now something more is required. Two candidates for the degree of M. B. were examined by Professor Bennett, who certainly would not pass an inferior exercise, and he proposed to them a subject to write a fugue on *then and there*. I believe the same is done at Oxford by Sir F. Ouseley. If Schoelcher were to examine Sir F. Ouseley's 'Polycarp' he would see what he would be likely to require. It was his own exercise." Yes, and to the music world at large "St. Polycarp" is still an exercise. I have never heard a note of it, and I therefore do not pretend to judge it; but who wakes up in the night with a start and says: "Would that I might hear Ouseley's 'Polycarp'?"

When Schoelcher speaks of finding the "Passacaille" in several operas of "The Formidable Gluck" the annotator, as though he were a Rockstro, thinks at once of Mendelssohn and writes "also in Mendelssohn's 'Camacho.'" But he does not question Schoelcher's statement that it was "a Spanish dance, passacalle, danced by the people in the streets at the epoch of the Carnival; whence the name, 'passing in the street.'" There is, however, dispute concerning the real meaning. The "Dictionnaire de Danse," Paris, 1787, says it means vaudeville, and is in ternary rhythm; but we find them in 2-4 as in Gluck's "Alceste." Johann Walther, in his "Musikalisches Lexicon," 1732, quotes Ménage and says it is a "gassenhauer." Kastner, in his "Parémiologie Musicale," says it is an air for guitars or other instruments used by serenaders in the streets.

The annotator shows that he is not a blind worshipper of Händel, when he thus comments on "Berenice": "The overture of this is superior to most of Händel's operatic overtures. Minuet in it is good."

Here is another instance of his discrimination. The story is told by Schoelcher of Mr. Fountayne telling Händel that certain music to which they listened was "very poor stuff," to which Händel replied, "I thought so myself when I had finished it."

There is this marginal comment:

"A very correct criticism on many of Händel's works. Fortunately for the reputation his great works have deservedly gained him, these are now but little known."

Schoelcher speaks of Mr. Benedict giving twice "Alexander's Feast" with Mozart's accompaniment, which he brought from Berlin. A note in the margin, signed this time and by "J. R. Lunn," reads as follows: "The late Prof. Walmisley (who was a pupil of Attwood, organist of St. Paul's and pupil of Mozart) told me that he did not believe these additional accompaniments to be Mozart's."

It must be remembered that when Mozart worked at "Alexander's Feast" in July, 1790, he did not include in his score the duet and chorus, the words of which were added by Newburgh Hamilton for the London performance of 1797. So Jahn says in his Mozart IV, p. 559; but is he or is he not in error as to the precise year of Hamilton's addition or additions?

When the story is told about Janson, the house painter, who said that he could sing at sight, and then, after stumbling over certain "pieces" of "The Messiah," said to the angry Händel, "but not at first sight," there is this grim marginal comment: "It is reported, I believe, that the piece in which Janson failed was the chorus, 'And with His stripes.' Very probable." This is the same string of intervals that is held up to indignant reproof in Heinrich Bellermann's "Der Contrapunkt" on account of the singer-perplexing license.

Schoelcher complains that in performances of "The Mes-

siah" the more vulgar portion of the audience "hastens toward the door, and the noise of their procession prevents persons of good taste" from enjoying the "Amen" chorus. "There should be an act of Parliament to punish every person who rises from his seat before the last note of the 'Amen' with a deprivation of hearing 'The Messiah' for twelve calendar months." This moves the annotator to remark: "I am told that somewhere when 'The Messiah' was performed a pause was made just before the last chorus, and those who wished to leave were informed that time would be given them to do so, and the door should be locked until the conclusion. This succeeded admirably!"

Schoelcher calls the Dead March in "Saul" one of the masterpieces of musical art. "Certainly not as a composition," says the annotator. "It entirely depends on the accessories and very greatly on the performers."

Charles Jennens, as is known, did not accept "The Messiah" in bulk, and spoke of Händel's obstinacy in retaining the overture. The annotator writes: "I have often heard this overture evil spoken of. But the public do not yet appreciate it. Händel was right in his obstinacy."

When Schoelcher claims that Bach's fugues were very well known in Händel's day, the annotator contradicts and with good cause: "Certainly not in England. Very few are even now known by the English public."

Schoelcher sneers at Dr. Crotch, saying, "This extraordinary child became one of the most ordinary of doctors, and we see how he employed his time." This moves our marginal friend to ask, "Does Schoelcher know Dr. Crotch's 'Palestine'?" Alas, and who knows it to-day, lying as it does in the dust bin of Time?

When someone told Händel that he did not like particularly his "See the conquering hero," Händel replied, "Nor I either." The annotator adds, "He ought to have said so if he did not."

Schoelcher points out "four fine things" in "Theodora," among them "Venus laughing." Here is the note: "'Venus laughing' is decidedly clap trap. But there are several good things in 'Theodora' that Schoelcher has not mentioned. The overture must be confessed to be a fine piece of plagiarism, from Clari (I believe), as may be seen by the copies in the Fitzwilliam Museum."

The annotator is now angry. Schoelcher calls "Elijah" and "St. Paul" "hollow music;" to which the annotator adds: "Hollow music indeed!!!! What can he be thinking of?" And when Schoelcher speaks pleasantly of Costa's "Eli," the annotator takes off his coat. "Mr. Costa's 'Eli' certainly deserves no mention at all, except for unmitigated reprobation, being about as great trash as ever was put together."

And now Mr. J. R. Lunn appears again, this time as another Rockstro. Schoelcher claims that Beethoven and Mozart are the only composers with Händel who could supply programs made up exclusively of their own works for five days; he had in mind the Westminster Abbey and Pantheon celebrations. Mr. Lunn adds: "I think Mendelssohn could and Bach for twice as many days." But oh, the boredom of a concert devoted to works of any one man!

Your correspondent spoke of Mr. Babington's admiration for Bach. Here is an instance. Schoelcher writes: "No one before him (Händel), and no one after him has ever composed choruses comparable to his." And to this the annotator replies: "After all, his are much inferior to Bach's. See Bach's 6 motetts, Passion Musik, Weinachts (sic) oratorium, etc., etc."

Schoelcher's statement that in Händel's "most supernatural conceptions he remains constantly natural," provokes this comment: "Very poor praise—in his supernatural conceptions he surely ought not to be natural." The annotator breaks out into angry exclamation marks at Schoelcher's claim that "England has not produced a single great composer," and that Purcell was only "a man of the second rank." "He seems to be ignorant of Croft" is written against these statements.

And when Schoelcher affirms that "the Englishman does not exist who is not familiar with the name of Händel," the annotator writes: "That I do not believe."

* * *

Pupils of Miss Gertrude Franklin gave a very pleasant concert in Steinert Hall last Tuesday afternoon. All of them showed skillful, intelligent, conscientious training. Mrs. Catherine Austin has a full, rich, sympathetic contralto voice and musical temperament. Miss Gertrude Miller, in addition to the excellence of her art, showed unusual natural gifts.

Among the novelties played at the promenade concerts last week were the overture to "The King's Frolic," B. E. Woolf; introduction and march from the ballet "Evadne," L. A. Coerne; and the waltz "Woven Fancies," by John A. O'Shea. Mr. Woolf's overture to an opéra comique is tuneful, well worked out, and the instrumentation shows taste and skill. Next Tuesday evening Mr. Adamowski will present a program devoted entirely to American compositions. The composers represented are Chadwick, Woolf, Parker, DeKoven, Thompson, Nevin, Goodrich, Coerne, Zach, and Knecht.

PHILIP HALE.



Chicago Office of
THE MUSICAL COURIER, 226 Wabash
Avenue, Saturday, June 9, 1894.

THERE is a portentous calm in the musical atmosphere of Chicago, and it has lasted during the entire past week. Next week, however, there will be a cyclone if all indications prove correct. All the large music schools, conservatories and colleges will let loose a flood of pupils and graduating concerts and the air will be full of music, good, bad and indifferent, performed in a corresponding style. It is absolutely necessary, however, it would be the greatest kind of a hardship for a pupil who has practiced nineteen hours a day for ten months not to have the blessed opportunity of astonishing society at least once before retiring to rustic shades or private life.

But as the only way to discover a new star is to look for it, so the only way to discover a great musical genius is to hear him, even if in doing so one has to have one's ears tortured and split by the innumerable army of thumpers and scrapers (one might truly say "scrapers") which one is annually obliged to hear and—thank goodness—that it is but once a year! But these schools must be advertised and these pupils must have a chance, and after all the one golden grain which is found from time to time is ample recompense for the work of sifting one has to perform.

It is too bad that these commencement concerts have to come at the same time, but as it is the custom to have them so it can't be helped.

There are among this year's graduates of two of our leading schools a few pupils of unusual talent, who will surely make themselves felt for good in the cause of artistic progress. To all such a hearty welcome and best wishes will be offered by all true artists and art lovers.

About the only musical performance given during the past week was the presentation of the "Black Hussar" at the Schiller Theatre. This entertaining comedy opera is being most smoothly and effectively given. It has already run for two weeks to crowded houses, and will be continued one week more.

Ethel Lynton is making a decided hit as "Barbara." She accidentally stumbled upon a taking bit of stage business on the night of the first performance and has since elaborated it most effectively and keeps the audience in the best of humor. The other members of the cast are good in their respective parts, and the chorus and orchestra are far better than the average. Maurice Gould is doing fine work in the director's chair, and the smoothness of the performances is a great credit to him. Manager Prior is constantly trying new voices, and the probability is that before the end of the season he will have a company evenly balanced and of the first rank. If the present patronage continues the season will be a remarkably successful one.

There is much interest shown among the music teachers in the coming meeting of the Illinois Music Teachers' Association, which will be held at Ottawa June 26, 27 and 28. A number of the leading artists of Chicago will take part in the nine concerts, and there will be present representative talent from Springfield, Bloomington, Peoria, Jacksonville, Galesburg, Quincy and other of the larger cities of the State.

The usual number of wise essays, which will be full of quotations from histories, encyclopedias and poets, will be read for the edification and instruction of the provincial teachers, who will probably be familiar with the quotations and other matter which will make up the aforesaid essays, and will wonder after the convention is over what it was all about.

The railroads have consented to help on the good work by granting reduced rates to and from Ottawa for this occasion. The mayor of Ottawa will make an address of welcome, several of the prominent clergymen of the city will speak, there will be several private and public receptions in honor of the visitors, and the occasion will be made as interesting as possible.

Some fine musical programs have been given in connection with the graduating exercises of some of our private schools during the past week. Among the performers who deserve particular mention are Eleanor Holbrook, who made a fine impression by her piano playing; Agnes Pringle, who shows unusual aptitude for violin playing, and

Anna L. Morse, who sang the romance from L'Africaine most artistically at the commencement exercises of the Steran school.

WALTON PERKINS.

Color Audition.

DURING the last few years investigations in experimental psychology have brought into recognition color audition. The importance which this agent is destined to assume in the development of a vocal method is not affected by the uncertainty of its origin, or the speculation as to whether it is another sense or a mere phenomenon. Its value is to be measured by its utility. Let us, briefly notice its relation to and connection with tone, in order to determine in what respect it is chiefly useful as a guide in the development of the voice. Tone and color are coalescent, that is they are produced simultaneously by the same agent, they are inseparable and also have equal prominence. Therefore color audition is not the mere association of the idea of color with tone, but an actual sensation. Whether tone and color coalesce because of a peculiarity of the auditory nerve, which in certain cases communicates both impressions to the sensorium, or because the sound waves act upon a separate set of nerves, we cannot say.

The union is so complete that the slightest change in one is always attended by an equal change in the other. Many persons possess color audition, but as I know of no musician who has it I am obliged to make use of my own experience. Singing, according to my earliest recollections, consisted of sounds which varied in form, pitch and color. These various forms and colors, which during childhood amused me, in time became an annoyance. The training received for professional life did not correct the fantastic jumping about of the colors, which were different on every degree of the scale. All sentiment in singing was on this account destroyed, and finally I decided to give up both singing and teaching, and if possible clear up the color mystery.

After studying some months I noticed that slight movements of the base of the tongue, when singing the scale, produced changes in color, quality and shape of tone; moreover certain actions of the tongue had the effect of projecting the tones from the mouth while other changes seemed to detain the tone in the throat and impart to it a peculiar throaty quality. In singing words the tongue moved from base to tip, and on this account the same words sometimes had several colors, qualities and shapes.

On account of such changes sentences were unsymmetrical in sound form, and the varieties of color and quality were strongly marked.

In a short time I succeeded in maintaining the same color over a considerable compass of the voice. I now find that it is possible to maintain it through all voices from low bass to highest soprano.

While engaged in this work in Leipzig I met Professor Gruber, who made use of my experiences, and embodied them in a report which he had been appointed to read before the Congress of Experimental Psychology in London, July, 1892. Referring to my experience in form and color audition, he said:

"Nous avons rencontré à Leipzig un Américain de Hartford, de l'état de Connecticut, très bien doué lui aussi, mais dont les chromatismes étaient tout à fait différents. Pour lui les a de la langue anglaise sont des rectangles de différente longueur, les o sont des surfaces affectant des formes rondes de différente grandeur, les chromatismes de i et y sont des surfaces triangulaires, &c. Pour lui, la loi de l'audition colorée est celle-ci: la forme et la grandeur des chromatismes est en rapport avec la grandeur de la voix parlée."

"Enfin nous pouvons citer le cas de notre sujet Américain de Leipzig, qui poursuit des études de chant dans cette ville. C'est un baryton distingué, d'une belle voix sonore et sympathique. Pour distinguer les nuances les plus fines de sa voix, il a recours à ses chromatismes. Il est très content de ce moyen que nous lui avons fait connaître. Il disait avoir trouvé maintenant son meilleur professeur."

In the discussion on Professor Gruber's report Mr. F. Galton, F.R.S., said:

"He was extremely glad that the study of 'color audition' had been carried on with so much energy by Professor Gruber, whose attempts at measuring the size and shape of the colored patches, seen by a person who perceived them with much clearness, and who entered with zeal into the experiment, were very ingenious. They appeared to admit of being pursued with all desirable exactness. The frequency of color audition was considerable among young persons, and it persisted not unfrequently through life. He had little or nothing of importance to add to what he had already published in 'Human Faculty,' though new instances of this peculiar association had frequently been communicated to him since that book appeared."

"He might mention that he had recently seen a paragraph in the life, by Ebers, of the late Dr. Lepsius, the Egyptologist, from which it appeared that Lepsius connected color with sounds and used those colors as a guide in his philological inquiries. He might add that he had the pleasure of seeing present that day a lady in whose family color audition was hereditary, and who had given him much precise and interesting information relative to that phenomenon. Her case was one in which the general tendency was clearly hereditary, but not the details; thus one member of the family might say that a word was blue, and another strongly dissent and say it was green, and some little domestic friction occasionally arose in consequence."

The "colored patches" here mentioned are the sound waves broken by the language. These waves heard by a dozen persons possessing color audition might excite a sensation of different color in each, but that would in no way affect its utility. It simply establishes a different point of departure from which the development is the same. The "patches" are as easily measured in one color as in another.

When both tone production and articulation are perfect a word always has the same form and color, and if the same vowel sound occurs in different languages it remains unaltered in both these respects. The fact that Dr. Lepsius uses color "as a guide in his philological inquiries" is a further proof of its utility.

While this agent is subject to the same laws that govern the quality of tone, it is a more certain guide in its development. The cultivated ear detects a change in the color of an object; but quality is the (so called) property of a physical act, which passes away and is forgotten or imperfectly remembered, while color is the (so called) property of a material object which is permanent. Now the action of an external object upon the eye, which excites in the sensorium the sensation called color, and the action of the sound waves in the ear, which excites in the sensorium the sensation called color audition, are identical. This statement is based upon the fact which Bernstein expresses as follows: "Sensations can only take place in the sensorium. The excited condition of the sensorium is the material fact which corresponds to a sensation. It is clear that we really have no sensations of objects of the external world themselves, but only of the changes which occur in the sensorium."

From these observations we conclude that color audition is not another sense, but another avenue through which the sensation of color is excited. It is an absolute guide in quality of tone, and in time we believe it will be recognized as such; just as absolute pitch is a fact which none think of questioning. Although it is not and never will be a universal gift, we believe a sufficient number of musicians possess it, not only to make it a guide in the development of the voice, but also to re-establish a vocal method and restore the lost art of song.

GEORGE E. THORP.

Charleston has Music.—Miss Bertha Visanska, pianist; Professor Dauer, violinist, and Master Tom Elmore, violinist, together with the Excelsior Glee Club Chorus, recently gave a successful concert at Charleston, S. C.

1894-1895.

OVIDE MUSIN COMPANY

—OF—

FIVE STARS.

OVIDE MUSIN,	- - - - -	Violinist.
ANNIE LOUISE MUSIN,	- - - - -	Soprano.
BESSIE BONSALE,	- - - - -	Contralto.
F. W. ELLIOTT,	- - - - -	Tenor.
EDUARD SCHARF,	- - - - -	Pianist.

W. H. STENGER, - - - - - Manager
R. W. DEXTER, - - - - - Assistant Manager.
Address all communications to W. H. STENGER.

Summer Address—MEADVILLE, PA.

Permanent Address—STEINWAY HALL, NEW YORK.

G. SCHIRMER, NEW YORK,

Has just published the following book, indispensable to every organist:

A MARCH ALBUM

FOR THE

PIPE ORGAN.

Selected, Arranged and Edited by

CHAS. H. MORSE.

Flexible Cloth, Price \$2.00.

This collection contains twenty-two celebrated Marches by Costa, Gounod, Mendelssohn, Merkel, Meyerbeer, Rubinstein, Salomé, Schubert, Wagner, Weber and others.

FOR SALE BY ALL MUSIC DEALERS.



The Serranos.—Mr. and Mrs. Serrano own and occupy a charming cottage at Unionville, Westchester County. Although most of the music masters leave off their arduous work in the summer time, Mr. and Mrs. Serrano find it necessary to come to the city every day except Saturday in order to keep on with the work of their advanced pupils and the repertoire students. Carlotta Maconda, Louise Engel and several others are studying repertoire. Miss Maconda made an immense hit recently in the Western cities, where she appeared in "Lucia di Lammermoor," "Faust" and other operas.

Louise Engel, who was with Patti last season, is preparing all the mezzo rôles of the Wagnerian repertoire. She will probably be heard with the Abbey & Grau forces next season.

The pupils who are working with their conscientious teachers at full speed, and who will be heard from in the future, are Isabella Sternthal, who has developed a remarkable soprano. Her schooling is equal to her natural abilities, and she has a brilliant career before her. Mr. Thomas McQueen, who is employed on the "Herald," will some day be the best English tenor singer before the public. He has already six grand operas in his repertoire, and Mr. and Mrs. Serrano expect to send him forth on his artistic career in 1895. Miss Jeanette St. Henry, who was the prima donna of the De Wolf Hopper Company, is also a Serrano student, and will some day be heard from as a remarkable coloratura prima donna. Mrs. Tremaine, of Brooklyn, is also a student who promises much. She has a sweet contralto voice, which is being perfectly trained. There are a dozen others who continue to study during the summer with Mr. and Mrs. Serrano.

Music at the Mount St. Vincent Academy.—Henry Wolfsohn gave a musicale last Wednesday at the academy of Mount St. Vincent in honor of his daughters Clara and Lydia, who have been in that school during the past three years. The following interesting program was given:

Piano solo, "Rhapsodie Hongroise".....Liszt
Mr. Isidore Luckstone.
Romance, "Salve dimora," ("Faust").....Gounod
Mr. De Pasquales.
Violin solo, "Spanish Dances".....Sarasate
Miss Dora Valesca Becker.
Aria, "Dinorah".....Meyerbeer
Mr. Giuseppe Campanari.
Perle de Bresil".....Félicien David
Marcella Lindh.
"L'Alba".....Rotoli
Mr. De Pasquales.
Violin soli—
"Méditation".....Saint-Saëns
Mazurka.....Wieniawsky
Miss Dora Valesca Becker.
Aria, "Largo et factotum" ("Barber of Seville").....Rossini
Mr. Giuseppe Campanari.
Songs.....Selected
Marcella Lindh.
Trio, "Lombardi".....Verdi
Miss Marcella Lindh and Messrs. De Pasquales and Campanari.

Manchester Symphony Concert.—This program was given by the Manchester (N. H.) Symphony Orchestra on May 29:

Overture, "Ruy Blas".....Mendelssohn
Aria, Mad Scene from "Lucia".....Donizetti
Marcella Lindh.
Symphony, in B minor (unfinished).....Schubert
Allegro.
Andante con moto.
Overture, "Semiramide".....Rossini
"When Love is Kind," an old melody arranged by.....Werner
"Now Open My Heart".....Martin Roeder
"Pepita".....
Marcella Lindh.
Selection from "Lohengrin".....Wagner
"Evening Breezes".....Otto Langey
Flute stringed instruments.
"Charmant Oiseau".....David
Marcella Lindh.
For obligato by Mr. Wheaton.
"Puckeltanz".....Manns

F. W. Riesberg.—Mr. F. W. Riesberg, of Buffalo, N. Y., announces his Eighth Annual Students' Concert for Friday evening, June 15. Mrs. Shannah M. Jones, soprano, will assist, and the rest of the program will include piano solos, duets, trios, quartets, sextets (two pianos), one octet and one nonet, played by Misses Cora Benson, C. Pearl Collinson, Rosa Cohn, Genevieve De Vine, Rose David, Flora Earl (Angola), Maud Farthing, Isabella Gibson, Clara Heintz, Annie Hazel, Emma Hoeffler, Ida Lichtenstein, May Mauser, Julia May, Laura Mensch, Edith Ovens, Emma Person, Katherine M. Riesberg, Mrs. Louise H. Ramsden, Anna Smith, May Thornton, Margaret Warner,

Emma C. Weiler, Laura Willganz, Clara Graebe (Niagara Falls), Messrs. Arthur Barrow, Otto Heintz, Bruce Kerr, Mr. Riesberg.

An Interesting Journey.—"A Journey Through Fifteen Centuries of Musical History" was given in brief sketches by the pupils of the Cleveland School of Music last Thursday evening. The following program is self-explanatory: Introduction.....Johannes Wolfram, Ph. D.
Music of the early Christian age till the Crusades.

Edith Klaustermeyer
Musical Sovereignty of the Netherlands, — to 1600,
Albert B. Sangster
Palestrina and the Council of Trent.....Mrs. L. D. Bixby
Rise of dramatic music.....Helen A. Blackmer
Italian opera.....Sophie Hirsch
French opera.....Vienna Longenecker
German opera.....Eleanor R. Date
Oratorio.....A. P. Arthur
Development of song.....Mrs. F. S. Knowlton
The Vienna (Mozart), London (Clementi), Paris (Adam), Prague (D. Weber), schools of piano playing.....Edith Klaustermeyer
Classicism, romanticism and program music analyzed and contrasted.....Mrs. F. S. Knowlton
Musical selections to be interspersed.
Impromptu, op. 145, No. 3 (two pianos).....Schubert-Reuter
Edith Klaustermeyer, Eleanor R. Date.
Rondo in G, op. 51, No. 2.....Beethoven
Eleanor R. Date.
Etude, "If I Were a Bird".....Henselt
Edith Klaustermeyer.
Kamenoi-Ostrow.....Rubinstein
Edith B. Lehman.
Paraphrase of a hymn.....Gottschalk
Lucille Goodhart.
Valse de Concert.....Lysberg
Lillian Koch.
Overture.....Auber
Edith B. Lehman, Lillian Koch.

A Pupil of Mrs. Crane.—Miss Julia Underhill, a pupil of Mrs. Ogden Crane, has joined the Amphion Vocal and Mandolin Quartet. She has a beautiful high soprano voice, well placed, and she will prove a valuable acquisition to this organization.

American Symphony Orchestra.—The American Symphony Orchestra at one of its recent meetings adopted a constitution and a full set of by-laws in order to more thoroughly fix the status of the organization. Mr. Sam Franko, under whose direction the orchestra has been heretofore heard, was elected as president. The orchestra has in view the giving of three subscription concerts during the next musical season. These concerts will present some very interesting novelties, and the co-operation of several eminent soloists has been assured.

A Students' Musical Club.—At the eighth recital given before the Students' Musical Club of the Columbia (S. C.) College for Women, Miss Celeste Cunningham played the following program, Mr. J. B. MacMillan, violin, assisting: Adagio from sonata, op. 13.....Beethoven
Papillons, op. 3, Nos. 1, 3, 4, 5, 6 and 10.....Schumann
Sonata in G major, violin and piano.....Beethoven
Mr. J. B. MacMillan.

Etude, op. 10, No. 12.....Chopin
Waltz, op. 70, No. 3.....
Impromptu, op. 29, No. 1.....Mendelssohn
Concerto for violin.....
Mr. MacMillan.

"Slumber Song".....Weber-Liszt
"Pester Carnival".....Liszt

Joseph Narrowly Escaped.—Tarrytown, N. Y., June 7, 1894.—Rafael Joseph, a noted pianist, had a narrow escape from death or injury just before 6 o'clock to-night.

Joseph lives in a pretty cottage on Prospect Hill, about a mile from the railroad station. He was on his way in a surrey to the station to board a train for New York.

On the way down the Bedford road on a steep hill the harness broke and the horse ran to the foot, where he fell, nearly overturning and wrecking the surrey.

Joseph jumped from the wagon as the horse fell and escaped injury. He was badly frightened, however, and it was a long time before he regained his composure.—"Herald."

Henri Marteau.—Henri Marteau, the violinist, finished his American tour at Troy, N. Y., on June 6 and sailed on the steamship Normannia, on June 7, for London, England. Mr. Marteau will make a short tour in the fall through Sweden, Norway and Denmark, returning to America for a tour in January through the Southern States, Cuba, Mexico

and California. He will not be heard again in the Eastern and Northern cities until the season of 1896-7. Mr. Marteau for the next three years will be under the exclusive management of R. F. Johnston and Joseph Arthur; the latter is well known in theatrical circles as the author of "Blue Jeans" and the "Still Alarm."

Mrs. Sawyer Goes Abroad.—Mrs. Antonia Sawyer, the contralto at the First Presbyterian Church, Fifth avenue, is going to Europe for several months. She will study in Paris and London with the best masters of vocal art. She leaves on the Germanic June 20. Mrs. Sawyer's engagements for next season are already numerous.

Charlotte Walker Protests.—Miss Charlotte Walker, the American prima donna, was advertised by mistake to appear in English opera with Mr. Rosenbach's Company, both in Brooklyn and New York. She wishes her friends and the general public to know that she is not connected with the company. Miss Walker was approached, but no terms were agreed upon. She will stay at her summer villa at Linden, N. J. Next season, besides singing at many concerts and festivals, Miss Walker will be prima donna of the New York Ideal Opera Company, under the management of Mr. Chas. A. Kaiser.

Miss Minna Wetzler.—We quote from the Cincinnati "Times-Star" of June 4:

Miss Minna Wetzler gave a piano recital at Miss Bauer's conservatory yesterday forenoon before the students and a privileged few who were present by invitation. Among Miss Wetzler's selections were Schumann's variations (second piano part by Mr. Bohman), Bach's Italian concerto, a Mendelssohn song without words and two Schumann numbers. Miss Wetzler's playing is full of character and strikingly convincing. One can read the young pianist's personality in her art. She is emphatic in expression and has a keen sense of rhythmic value. Miss Wetzler's base notes are firm and powerful, possessing withal that ringing quality which distinguishes the art of the greatest virtuosi. Lightness of touch is sometimes lacking, sacrificed perhaps for firmness of expression. There can be no doubt, however, of the brilliancy of the pianist's future. Miss Wetzler played this afternoon before the Ladies' Musical club.

Dr. S. Austen Pearce.—Dr. S. Austen Pearce has been appointed conductor of the St. Cecilia Club (organized in 1877), and therefore will act as director of the music at St. John's Church, Jersey City Heights, on the completion of the edifice in October.

Emil Haberkorn Dead.—Emil Haberkorn, orchestral leader, and the divorced husband of Miss Margaret Mather, died at Los Angeles, Cal., on Thursday last from pulmonary consumption in the thirty-fourth year of his age. Mr. Haberkorn was a Scandinavian by birth, but was brought to this city when quite young and received his musical education here under local professors. His first appearance as leader was made at the Third Avenue Theatre, then under the management of Mr. J. M. Hill. Two years later he made the acquaintance of Miss Mather, who was playing in Mr. Hill's production of "Romeo and Juliet" at the Union Square Theatre, Mr. Haberkorn being leader there. The actress and leader were secretly married at Buffalo on February 15, 1887, by the Rev. J. Ballard, one of the curates at St. John's Episcopal Church in that city, the announcement of the marriage not being made until two weeks later. Mr. Haberkorn soon after his marriage went to Colorado for his health. Immediately following his return came the announcement of his separation from Miss Mather, and he retired to Pittsburg, Pa., where he acted as leader at the Duquesne Theatre, a post he occupied until shortly before his death. Miss Mather secured a divorce from Mr. Haberkorn on the ground of desertion and non-support, on July 2, 1892, and about a year ago he married Miss Emma Foster Smith, of Pittsburg. His wife was not with him when he died. They had one child.—"Herald."

Dogs That Love Music.—"Dogs have most acute ears in detecting differences in the quality of sound," said a musician yesterday. "I have at home a large Newfoundland, which is a great lover of music. No matter in what portion of the house he may be he always comes to me when I begin to play, lying close to the piano. I have an old organ. It is one of those instruments with many stops and but few good qualities. I think I have been able after much endeavor to distinguish two different qualities of tone in all of the long row of stops, but my dog made it apparent to me that my ears were not as acute as his. I play for variety upon the organ, notwithstanding its being anti-

New York German Conservatory of Music,
5 & 7 West 42d St., near Fifth Ave., New York.

THE LEADING SCHOOL.
Among the faculty are: S. B. Mills, Minor C. Baldwin, M. D., Jul. 3
Meyer, V. A. Benham, L. G. Parma, F. Tambarello, L. Ricca, S. Herne,
I. Niedzielski, E. Scharwenka, &c. SEND FOR CATALOGUE

SUMMER STUDY AT ASBURY PARK.

Mr. Louis Arthur Russell
Announces a Summer School of Music and Oratory at **Asbury Park** (on the sea), Monmouth County, N. J., during July and August, where with competent assistants he will conduct special Normal Classes for teachers and earnest students, in fortnightly terms, one or two lessons per day. All branches of
Voice Culture and Singing, Pianoforte Methods, Classes in
Virgill Clavier, Mason's Touch and Technique, Harmony, &c.
Applications now received and dates placed at the
Newark College of Music, Music Hall, Newark, N. J.
L. BAYLIS, General Secretary.

• © SEASON 1894-95 •

The New York Symphony Orchestra,
WALTER DAMROSCH, Conductor,

Will enter upon its Fourth Season as a permanent organization with the same artistic forces as heretofore, and will be available for a limited number of engagements outside of New York.

Arrangements may now be made by addressing

LEON MARGULIES' CONCERT BUREAU,

Agency for Leading Artists and Musical Organizations
CARNEGIE HALL, NEW YORK CITY.

quoted, and my dog seems to enjoy this as much as the piano, all except one stop. Whenever I pull that stop out he rises to his feet suddenly and commences to bark and growl at me in a most vicious manner, sometimes biting at the organ. Now, to my ear that stop makes no difference in the sound of the organ. I have tried hard to detect the distinctive quality which aggravates the dog's nature, but without success. I have tried to fool the old fellow by commencing a tune on one stop and suddenly pulling out the obnoxious one. He never fails to detect this, though the sound to me is just the same."—Pittsburg Dispatch.

Conservatory at Augusta.—Prominent citizens of Augusta, Ga., have arranged to establish a conservatory of music in that city, and have selected as the director Mr. Thomas Ryan, of the Mendelssohn Quintet Club, of Boston. The name of the conservatory is to be the Thomas Ryan Conservatory of Music and the rooms are to be located in the upper floors of the Thomas & Barton Building.

Asger Hamerik Married.—The director of the Peabody Conservatory of Music, of Baltimore, Mr. Asger Hamerik, who was supposed to be a confirmed bachelor, was married very quietly in this city on Tuesday, June 5, to Miss Margaret E. Williams. The couple left for Europe on the following day. Miss Williams, now Mrs. Hamerik, is a Peabody graduate. Mr. Hamerik is fifty-two years old and has been known as a chicken fancier among his sporting associates. He is a first-class musician.

To Europe.—Among Baltimoreans who left that city for Europe last week were Mrs. Blume-Arends, Mr. and Mrs. Otto T. Simon, Mrs. Eliza Tanneberg and Mr. and Mrs. Constantin Sternberg, of Philadelphia. Sir Asger Hamerik and wife, of Baltimore, left from here on the Paris on Wednesday. Mr. F. Van Inten leaves here on June 19 on the Lahn.

J. de Zielinski.—Mr. J. de Zielinski gave a very interesting lecture recital at Seals Brothers' Music Hall, Birmingham, Ala. Following was the musical program given:

Bourrée from second violin suite..... J. S. Bach
Arranged by Saint-Saëns.
"March of the Dwarfs," from op. 54..... Edward Grieg
Intermezzo, from op. 5..... Anton Arensky
Concert Polonaise, op. 72, No. 7..... Peter Tchaikowsky
Creole Love Song..... Pissuti
Prelude in D minor..... J. de Zielinski
Barcarolle..... W. L. Blumenschein
"Shepherds All and Maidens Fair"..... Ethelbert Nevin
"Dreams" (souvenir of Cleveland)..... J. de Zielinski
Creole Love Song..... Moncrief
Ballade..... Constantino Palumbo
Nocturne, op. 92, No. 1..... François Chopin

Queer Musical Instruments.—American inventors have been fruitful of queer ideas in musical instruments. Patents have been sought for violins made of metal, of earthenware, of glass, of leather and even of glue. Plain wood, however, maintains its place as the accepted material for this purpose. How many people have ever heard of the "doorophone"? It consists of a frame and sounding board, with tuned wires and little metal balls suspended. The contrivance is hung upon a door. When the latter is opened the balls swing back and forth and strike harmonious chords.

There is a patented device for playing the banjo by electricity. It requires no skill, the instrument being operated by a sheet of paper with perforations which control the making and breaking of a circuit. Mechanical fingers thus actuated pick the strings and depress them at the frets. Another instrument is so arranged that one may play the banjo by manipulating the keys of a keyboard like that of a piano on a small scale. The same idea is varied by a combination of piano and violin, the strings of the latter being fingered by the use of a piano-like keyboard. Of course that is the difficult part of violin playing, the handling of the bow being simple enough. The bow is held in the right hand, while the fingers of the left hand strike the keys.

Music boxes nowadays are made in all sorts of queer shapes. The glass water bottle on the dinner table plays a tune while the guest fills his tumbler. The cigar holder becomes tuneful when a match is struck upon it. Fruit plates on being placed upon the festive board start up with jigs and waltzes. Photograph albums become harmonious when opened. Clocks, instead of striking, emit operatic fragments every hour. Artificial singing birds, run by clockwork, with bellows and whistle, carol melodiously. One may buy an imitation canary, robin or nightingale in a cage. Music boxes run all the way from 40 cents up to \$1,000 for a complete orchestra in a box, with reeds, bells and rolling drums.—Washington "Star."

ORGANIST.—Wanted a position as organist and choir master in a Catholic church or cathedral by an English gentleman of several years' experience in Europe. Since 1887 has held a high position in this country. Will be able to resign present appointment in September. Address Organist, care of Prof. J. A. Mitchell, Mt. St. Mary's College, near Emmitsburg, Md.

WANTED.—A lady vocal teacher, also a gentleman piano teacher, for a conservatory in a Southern city, opening in October. Both artists must give evidence of perfect artistic and personal fitness. T. R. Z., care of THE MUSICAL COURIER, 19 Union Square, New York.



"The Barber of Seville," No. 9.—Another "The Barber of Seville" will have to be added to the eight operas of this name, which were chronicled in our last issue. It appears that Francisco Morlacchi, at one time Maestro di Cappella at the Royal Court of Saxony, composed an opera of this name during part of 1815, finishing it during the first months of 1816, and it had its only production at the Court Theatre, Dresden.

Festival at Leipzig.—The Leipzig Stadt Theatre is organizing a festival, in which several of the old artists will take part—Miss Paula Mark, from Vienna; Mr. Rothauser, from Berlin; Mr. Perron, from Dresden. Arthur Nikisch, the conductor of the Opera at Buda-Pesth, will take for this occasion his place with 120 musicians in the orchestra.

Kapellmeister Weingartner.—Weingartner, the young Kapellmeister, who is engaged from 1896 by the Royal Theatre at Munich, has asked for his immediate release at Berlin, but the Intendant gave his refusal on the ground that the interest of the Berlin Royal Opera demanded his presence there until the expiration of his contract.

Meyerbeer's Musical Legacy.—The report comes from an authentic source that among Meyerbeer's legacy has been found a melodrama "La Jeunesse de Goethe," also many youthful compositions, psalms, &c., and especially may be mentioned a conglomeration of compositions, which originated during the time that "L'Africaine" was under construction, but were not used in this opera.

Italy's Wealth.—The wealth of Italy in theatres is shown by the following statistics: In Catania there is one theatre to each 9,800 of the population, in Bologna one to each 20,000, in Venice one to each 28,000, in Milan and Turin one to each 30,000 and in Rome one to each 31,000. Against this compare Berlin with one to each 81,000, Hamburg one to each 115,000, Vienna one to each 138,000 and London one to each 145,000!

Max Alvary.—Max Alvary, according to a Mannheim paper, has compromised with the local theatre management on 26,000 marks damages for the injury he received by falling through a drop, which had been negligently left open on the stage.

Ballet Music.—Misses Peppa and Lotta Invernizzi are delighting Paris with dances in ancient style. Catulle Mendès had for the occasion composed verses on the menuet, gavot, sarabande, pavane, bourrée and passepied. They were spoken by Miss Moreno, of the Comédie Française.

Peter Cornelius.—The tablet commemorating the birthplace of Peter Cornelius, of Mayence, will be solemnly inaugurated on October 26, which is the anniversary of the death of the composer of the "Barber of Bagdad." The Liederkrans Society, of Mayence, to whom is due the success of the affair, has the management of the ceremony.

The Parisians and Emperor William.—From Paris papers we quote: It is known that Emperor William has several times expressed the wish that an opera would be composed which, taken from Prussian history, should be treated with a complete German chauvinism. Mr. Otto Brandes, the journalist, who was last year expelled from France, has undertaken this task. In his retreat in London he has written the libretto for an opera entitled "The King's Guard." Mr. Leonhardt Emile Bach has written the music. The first representation is to take place next fall at the Opera House in Berlin.

A Marchesi Audition.—A correspondent writes to me that at the audition d'élèves of the Marchesi singing school in Paris recently the news of trouble in America between Mrs. Eames-Story and Miss Calvé stirred up a Pandora's box full of reminiscences. The American prima donna's animus in the past toward such possible rivals of her own nation as Miss Van Zandt and Miss Sanderson has been shown sufficiently to give a shrewd idea as to where the fault lies at present. My correspondent says: "At the audition the Italian pronunciation was as bad as usual. Madame really ought to have the Marchese, her husband, from whose title she has taken the name of her school, and who is not a busy man, look after the matter. Two-thirds of the voices also, as usual, were painfully strained. In her efforts to gain an extra note or so Mrs. Marchesi does

not hesitate to risk the voice of many a confiding girl. What this great teacher wants is successes; failures do not show. And she has had successes. This German woman with an Italian name, working in France chiefly on American raw material, has turned out more operatic stars in the same time than any other school of singing, private or official, in all the world. From Patti to Melba and Miss Eames the catalogue is a distinguished one. Sibyl Sanderson has publicly acknowledged that she owes everything to Madame. She might well do this, for last year's serious troubles in the school culminated only when the distinguished teacher doctored lessons which the girls had paid for in order to devote her time to some particular coaching of Misses Sanderson and Melba. She said, and perhaps properly, that the students would profit more by listening a little. This is an example of her system.

"There were twenty-one entries at this year's audition. The funeral little Salle Erard was not as crowded as usual, because of the rain; but the intriguing for seats had nevertheless been going on for two weeks in the good old way. These Marchesi auditions, if not great social functions for the American-English colony of Paris, come near to being so. Of the twenty-one girls who sang eight are Americans—Marion Taylor, of San Francisco; Catharine Timmermann, of Cincinnati; May Brown, of Boston; Minnie Morgan, of Toronto; Leila Perley, Laura Burnham, of Boston; Marie Green, of Brooklyn, and Gertrude Auld, of San Francisco. There were five British girls, three Russians, two Germans, one Italian, one French and one Norwegian. Of the Americans that really promise well I should name Mrs. Vandever-Green (Marie Green), one time of the choir of Dr. James M. Pullman's church, West Fifty-seventh street, New York. She is at present a concert singer with a fine contralto voice. Massenet himself has been delighted with the voice and with the lady's appearance, and Massenet makes stars, as witness Sibyl Sanderson. For another choice there is Laura Burnham, a graduate of the Boston Conservatory. She, too, is a concert singer of some reputation in America, I am told. She should go into grand opera, where the prizes, open to American girls, are enormous in Paris alone, for the reason that French girls are so seldom pretty, and when they sing they run to fatness. Last, but not less successful at present, must be set down the name of Miss Gertrude Auld. Her flute-like soprano ought to take her very far. It has already taken her to Lord and Lady Dufferin, and so her future is assured."—Town Topics.

Spitta's Last Work.—Among the posthumous papers of Dr. Philip Spitta, author of the gigantic biography of Bach, has been found an important "History of the Romantic Opera," which will probably occupy at least two large volumes. Spitta was occupied on this book for some years, and he put the finishing touches to it only a week before his death.

Bayreuth vs. Munich.—Between Bayreuth and Munich the old story of the race between the hare and the tortoise has been given a new exemplification.

For the purpose of freshening up the Bayreuth performances, which through frequent repetitions have gradually become somewhat worn, Cosima Wagner, with her fine sense of discovering lucrative ideals, hit upon the idea of correcting "Lohengrin" historically—that is to say, substituting for the twelfth century costumes and properties, that have hitherto been used, those of the tenth century, which are historically more correct. "Lohengrin," thus changed in costuming and mise-en-scène, was to have formed a great attraction this season at Bayreuth.

Now the crafty and active Herr Possart has snatched away this idea from Frau Cosima, and with a start of two months has successfully produced in Munich this version of "Lohengrin," à la Bayreuth. The Bayreuth coterie is concocting terrible plans for revenge and for boycotting Possart and Munich.—"Sun."

A Gounod Memorial.—Gounod's widow, his son and son-in-law are preparing a memorial volume on the great composer, which will consist of the fragmentary manuscripts he left behind, some of them being of an autobiographical nature, and of a part of his correspondence.

THE NATIONAL CONSERVATORY OF MUSIC OF AMERICA,

126 & 128 East 17th Street, New York.

(Incorporated 1885.)

DR. ANTON DVORAK, Director.

SPECIAL SUMMER TERM.

Extending from JUNE 1 to SEPTEMBER 15, to the advantages of which the attention of musical students in out of town colleges, seminaries, &c., and pupils in the enjoyment of a vacation period, is particularly invited. Special advantages are offered to members of the theatrical profession.

New York College of Music,

128 and 130 EAST 88th STREET.

ALEXANDER LAMBERT, Director.

ALL BRANCHES OF MUSIC TAUGHT

Faculty comprises the most eminent instructors. SEND FOR DESCRIPTIVE CATALOGUE.



HONOLULU.

HONOLULU, Hawaii, May 25, 1894.

IT is either a feast or a famine with Honolulu in musical or dramatic affairs. During the past month the Daily Dramatic Company, of San Francisco, have held the boards at the Hawaiian Opera House to good business. The company return to the Coast on the 26th.

An entertainment was given on May 24 in the St. Andrew's schoolroom, the program consisting of piano solos and duets, 'cello solo, vocal quartets and songs, also some choruses by a native choir. A large audience was present.

A Mr. Leo Bradley, a music teacher, arrived recently, but there is nothing for him to do. It is no use for music teachers to come to Honolulu, for we have a few excellent and old established teachers, who occupy the field. HAWAII.

DENVER.

DENVER, Col., June 1, 1894.

CONSIDERING the lateness of the season we have had a reasonably active musical month. On April 22 a very good concert was given at the Opera House. The principal artists appearing were Mrs. Sobrino, soprano; Benj. Jarecki, pianist, and Paul Stoeving, violinist.

The Tuesday Musical Club closed its season on April 24 by giving one of the best concerts we have had from them. The most attractive work was from the chorus. The beauty of tone was more apparent than ever, especially in the singing of the "Lady of Shalot," by Bendall. The instrumental work was also excellent. The pianists were Mrs. Searing, Mrs. Brown and Miss Grossmayer. The work of the club begins again October 1. Mrs. Geo. G. Baker continues as musical director.

Sousa's Band favored us on the return trip from the Midwinter Fair, giving a matinee and evening concert on May 3 to crowded houses. These brass bands, however fine (and Sousa's is unexcelled), sound best in the open air, and one could not but long for Manhattan Beach as an auditorium.

Dr. J. W. Gower has given three lectures on "Sound and Music." The thirst for knowledge was not very keen, for the audiences were exceedingly small. Those who did attend, however, were very much entertained listening to the doctor's explanation of the phenomena of sound in relation to music.

Mr. Frederic Howard, baritone, gave two song recitals at his studio on the evenings of May 10 and 16.

Mr. Howard, while not possessing a better voice than other baritones in the city, is the most artistic, in that he confines himself to the highest class of music and is an excellent exponent of the German lieder. His programs include the "Dichterliebe" and other songs of Schumann, Schubert, Händel and others. The recitals were very successful. Mrs. Searing assisted with her excellent accompaniments as well as her solo work.

The Mason and Hamlin agency in Greeley, Col., brought Wm. H. Sherwood to that city for a concert May 10. Mrs. Sobrino, from Denver, assisted. It was a great event for the little town of 3,000 inhabitants, whose principal enjoyment consists in raising the best potatoes in the United States. That enjoyment was enhanced by the fact that Denver was passed by.

An old folks concert was given on the 18th for a charitable purpose. As we have not had Patti here "Home, Sweet Home" was a novelty. Those hallowed songs our fathers sang in days of Auld Lang Syne were listened to with renewed interest.

Several pupils' recitals are in order during the coming week.

CORDELIA D. SMISSAERT.

ANN ARBOR.

ANN ARBOR, Mich., May 23, 1894.

THE University Musical Society, of which the Choral Union is a branch, closed its twelfth and perhaps most noteworthy season with a May festival on the 18th and 19th. The soloists were Miss Emma Juch, Miss Rose Stewart, Miss Gertrude May Stein, E. C. Towne, Max Heinrich, Arthur Friedheim, V. V. Rogers, Felix Winternitz and Fritz Giese, with the Choral Union of 280 voices and the Boston Festival Orchestra of fifty pieces, under the direction of Mr. Emil Mollenhauer and Prof. A. A. Stanley, professor of music in the University of Michigan. The programs of the three concerts were excellent.

Each concert was a decided success, and especially the "Manzoni" requiem. This was given under Mr. Stanley's direction in the most perfect manner. The Choral Union sang the chorus numbers with a precision and discrimination heretofore unheard from them, though they have done much excellent work in the past. Of the soloists it is unnecessary to speak. In the quartet of the requiem perhaps Mr. Towne had a voice somewhat lighter than the other soloists, but this only was manifest in the concerted numbers. The orchestra did excellent work throughout, Mr. Mollenhauer showing himself to be an able conductor. There were fully 3,500 in attendance at each performance, arrangements being made for reduced rates on all the railroads, which resulted in the attendance of numbers from adjoining cities.

In this connection I was considerably amused to read the Minneapolis correspondence in THE MUSICAL COURIER of the 16th, mentioning the University Choral night. The article closes by stating that the interest that has been created in Minneapolis has

caused other schools to follow suit, Yale being the first to "take lessons of her Western sister, then Ann Arbor followed and next Wisconsin." This is amusing to those familiar with the University Musical Society and the Choral Union of the University of Michigan. The Choral Union with us has been in existence since 1878, having been conducted by Prof. Calvin B. Cady, now in the Chicago Conservatory, and since 1888 by Prof. A. A. Stanley, who succeeded Mr. Cady as professor of music in the University of Michigan. Under Mr. Stanley's direction especially the Choral Union has grown to become a strong organization. It has constantly averaged from 225 to 300 voices, and has given with success Buck's "Light of Asia," some of the works of Max Bruch, Arthur Foote and others; Gounod's "Redemption," Händel's "Messiah," Berlioz' "Damnation of Faust," parts of Wagner's "Lohengrin" and the "Manzoni" requiem. Through their influence there have also been brought to the city Paderewski, De Pachman, d'Albert, Aus der Ohe, Bloomfield, and such vocalists as Lillian Nordica, Hope Glen, Mrs. Johnstone-Bishop, Heinrich, Meyn and others. Concerts have yearly been given by the Boston Symphony Orchestra, Theodore Thomas, Seidl and others, while nearly every year orchestra works of standard character have been given by a selected orchestra from Detroit and Chicago, under Mr. Stanley's direction. With such a record, extending over the past twelve or fourteen years, Minneapolis can scarcely claim "imitation" on the part of the Choral Union of Ann Arbor. In this section of the United States our city occupies a musical prominence which is universally recognized. ELSIE.

TWIN CITIES.

MINNEAPOLIS, May 19, 1894.

MY record this week will consist principally of final concerts of several musical series given through the winter. Mr. Madden's last chamber music concert was given on the 8th, and was in some respects the best one of the entire series. His program was especially choice, and given without a hitch anywhere. The assisting artists were Gustavus Johnson, pianist, and A. W. Porter, basso. Mr. Madden, who in his work upon the violin evinces genius, is, as well, a careful student, and his playing on this occasion was delightful. Mr. Johnson played several solos and appeared in duet with Mr. Madden in one of Grieg's characteristic compositions. Mr. Porter's numbers were an aria from Massenet's "Herodiade," and "The Monk," Meyerbeer, each of which was sung in finished style. In his chamber concerts Mr. Madden has done much toward elevating the popular taste to the love of musical classics, and to his musical friends he has given feasts of music.

The Thursday Musical Club, to which Minneapolis is indebted for the greater part of its musical and social enjoyment the past winter, gave its last public entertainment on the evening of May 10. Between 600 and 700 invitations were issued, and the beautifully decorated church was filled to overflowing with a fashionable and musical audience. The program, although a long one, was highly enjoyable and with a large number was considered the best of the season. The vocal numbers were given by Miss Butler, of the Northwestern Conservatory of Music, soprano, who sang her numbers with considerable finish. Her voice is sweet and well cultivated.

Miss Alma Norton Johnson, contralto, is always popular in both cities, and her work gave pleasure, as usual.

Miss Van Cleve appeared to good advantage in the "Daisy."

Miss Susie McKay, Minneapolis' popular soprano, gave a selection from Weber's "Der Freischütz," with good execution and taste. Her powerful voice and musicianly style won great applause.

The instrumental part of the program was more pleasing than ever before. The piano numbers consisted of Reinecke's ballet music, from "King Manfred," for two pianos, played by Mrs. William Albee, Mrs. H. M. Morton, Miss Virginia Reno and Miss Elizabeth Cushman.

Mrs. Albee again appeared in solo work, giving one of Lachner's compositions and the ballade in A flat, by Chopin, both of which were well played.

Miss Burtis, pianist, and Mr. Winkler, 'cellist, gave Rubinstein's op. 18, with very good effect.

Miss Burtis is one of the best players in concerted work that we have in the Twin Cities. A strong, clear touch, scholarly reading and sympathetic understanding of the various scores, whether for two or a dozen instruments, is a prominent feature of her playing.

Mr. Winkler's playing is precise in execution, but cold. He is, however, a conscientious performer.

Mr. Madden, violinist, was most enthusiastically greeted, and although it was announced at the beginning of the evening's program that no response would be made to encores, still his playing of Sarasate's arrangement of "Faust Fantasy" roused persistent applause that would take no denial.

Miss Verna Golden, violinist, played a dainty obligato in accompanying Miss Butler, who sang Neidlinger's "Spring has Come."

The program was closed by Miss Eloise Shryock, who gave a very brilliant performance of List's arrangement of Gounod's "Faust" waltz.

Fully 600 guests were present at the reception. Too much praise cannot be given to the Thursday Musical Club for its work musically and socially during the winter just passed. Its student work has been carefully arranged, and has been carried out on a very broad scale in the presentation of its programs. Work has been freely distributed among student members with the end in view to engage the interest of all alike. No pains has been spared by the president, Mrs. W. H. Gleason, and the ladies associated with her, to make the organization as complete as any of its kind, and to make it a recognized power in the community. Taking into consideration that the club is but two years old, the advance it has made in numbers and standing is remarkable. On the afternoon of May 10 Mrs. William White threw open her handsome home in behalf of the club, who gave a reception to

Mrs. Natali, of the Western Opera Company. The occasion was a notable one and highly enjoyed by the large company present. May 17 being Scandinavian Day the Thursday Musical Club devoted its regular meeting to the performance of Scandinavian compositions.

The Masonic Quartet, of this city, treated the public to an excellent concert on the 15th ult., this being the first time they have appeared on their own account. The quartet is very popular and one that has been in great demand at entertainments ever since its organization five years ago. They are well balanced, and can play music of a high order as well as ballads and comic songs.

They were assisted in their concert by the Beethoven Quartet (strings), of St. Paul; Emil Straka, solo violinist; Alma Norton Johnson, contralto; H. D. Dickenson, reader, and Clarence A. Marshall, accompanist. The excellent program was given in good style, each number receiving enthusiastic encore. It was the first appearance of the Beethoven Quartet before a Minneapolis audience, and the finished style in which their numbers were given won instant and appreciative recognition. They are a well organized club, having work properly planned and directed, and their concert work is always in good form. The Masonic Quartet concert was a very successful affair, satisfactory to the club and the large audience present.

At the First Congregational Church, East Minneapolis, a concert was given on the 23d under the auspices of the Y. P. S. C. E., and an admirable program presented.

The Guilman pastoral for piano and organ, played by A. H. Brooks, organist, and Alfred Segelbaum, pianist, was most artistically performed and the gentlemen received very hearty applause. Of Mr. Brooks and his organ playing I have made frequent note, and it is sufficient to say that he was up to his always excellent standard; Mr. Segelbaum is a young man of unusual musical talent.

Miss Anderson, violinist, showed to good advantage in all her numbers, and was particularly effective in her obligato work.

Mr. Schlacter, 'cellist, won great applause, and graciously responded. He has a good tone and plays with much fire and artistic expression. The audience was large and entirely appreciative.

Emil Winkler, 'cellist, of St. Paul, has opened a studio in the Century Building, and intends to locate permanently in the "Flour City."

There are rumors and rumors, the subject of which is that Minneapolis is to be deluged with "schools of music." Poor Minneapolis! Why she should be selected for such an inundation is beyond my ken. She has already a good plant in the Northwestern Conservatory, well equipped and ably managed, and quite successful. There is also a school in connection with Carlton College, not a hundred miles away, and another school in Duluth.

ACTON HORTON.

COLUMBUS (OHIO) FESTIVAL.

COLUMBUS, Ohio, June 7, 1894.

THE enterprising Arions will have their names handed down to posterity as giving the first May musical festival in Columbus.

This important event occurred upon the afternoon and evening of May 16 at the Park Rink, and was a great success financially, while the artistic success was a foregone conclusion, as all will agree with me who read the list of artists who appeared.

The afternoon concert was attended by about 1,300 persons, who listened to the following interesting program, given by Miss Antoinette Trebelli, soprano; Felix Winternitz, violin; the Boston Festival Orchestra, under the direction of Mr. Emil Mollenhauer, and the Arion Male Chorus:

Overture, "Mignon".....	Thomas
Orchestra.	
Chorus, "Salamis".....	Gernsheim
Arion Club and Orchestra.	
Aria, "Ah fors è lui" ("Traviata").....	Verdi
Miss Trebelli.	
Violin solo, "Othello Fantasie".....	Ernst
Mr. Winternitz.	
Orchestral suite, op. 13.....	MacDowell
Orchestra.	
Part songs—	
"Softly, She Slumbers Lightly" (by request).....	Freiberg
"She Was but Seven".....	Hawley
Arion Club (a capella).	
Song, "Through Sunny Spain".....	Mattei
Miss Trebelli.	
Introduction to Act V. of "Manfred".....	Reinecke
Intermezzo from ballet, "Naila".....	Délibes
Orchestra.	
Chorus, "The Elf".....	Meister
Arion Club, with orchestra.	
Solo by Mr. Sharp.	
"Ave Maria".....	Bach-Gounod
Miss Trebelli.	
Overture, "William Tell".....	Rossini
Orchestra.	

Miss Trebelli also sang the celebrated "Laughing Song," by request, and showed her mastery of the vocal art in this as well as her other numbers. She possesses two qualities not often combined, viz., brilliancy of execution and soulful expression. Her singing of the aria from "Traviata" fully demonstrated this fact, as well as her superior accomplishments as an artist and singer whose rank is among the best ever heard here.

The orchestra, although small, was evenly balanced, and one of the most efficient that has ever performed in Columbus. Special mention should be made of the MacDowell suite, a superb composition, highly characteristic of the subject portrayed.

Mr. Mollenhauer's conducting was quiet and graceful.

Mr. Winternitz' violin solo was played with a good technic, a musical tone and much expression, but was lacking in strength

and character. In a smaller auditorium his performances would be heard to better advantage.

The best work the Arion Club has ever done in my estimation was the singing of "The Elf," by Meister, and it was a highly creditable and artistic piece of work.

The encore fiasco as usual made his presence manifest, and succeeded in lengthening out an already long program to a tiresome degree.

Surely it is time to suppress this nuisance, who is always trying to "get his money's worth," and believes you cannot have "too much of a good thing."

The evening concert was also carried out to an interminable length and lasted until nearly midnight. The most enthusiastic devotees of the sublime art must have gone away satiated upon this occasion.

Following is the program:

Overture, "Leonore," No. 3.....	Beethoven
Orchestra.	
Chorus, "Salamis".....	Gernsheim
Arion Club, with Orchestra.	
Solo by Mr. Sharp.	
Tenor aria, "O Paradise" ("L'Africaine").....	Meyerbeer
Mr. Towne.	
Cello solo, "O Cara Memoria".....	Servais
Mr. Giese.	
Mad scene from "Lucia".....	Donizetti
Miss Stewart.	
Flute obligato by Mr. C. K. North.	
Romanza, "O Thou Sublime Evening Star".....	Wagner
Mr. Heinrich.	
Concerto for piano and orchestra, No. 1, in E flat.....	Liszt
Mr. Friedheim.	
Aria from "Rienzi" ("Adriano").....	Wagner
Miss Stein.	
Part songs—	
"Like the Woodland Roses".....	Mair
"Swedish Student Song".....	Hadenblad
Arion Club (a capella.)	
Symphonic poem, "Danse Macabre".....	Saint-Saëns
Orchestra.	
Quartet from "Rigoletto".....	Verdi
Miss Stewart, Miss Stein, Mr. Towne and Mr. Heinrich.	
"Largo".....	Händel
First time, solo by Mr. Winternitz.	
Second time, in unison by sixteen violins.	
"The Elf".....	Meister
Arion Club, with Orchestra.	
Solo by Mr. Heinrich.	
Rhapsodie, No. 1.....	Liszt
Orchestra.	

With so many superior artists appearing jointly at one concert it is hard to particularize.

Each and every one aroused the utmost enthusiasm and delight.

Miss Rose Stewart created a favorable impression by her singing of the mad scene from "Lucia." The obligato was well played.

Mr. Friedheim also fully demonstrated that his great reputation as a pianist is fully deserved.

Miss Stein and Messrs. Giese, Towne and Heinrich shared the honors with the other solo artists and added many more to the laurels they have already won.

The orchestra repeated its triumphs of the afternoon concert, while the Arion club, under the efficient direction of Mr. Granger, sang as if inspired.

Thus closed the most brilliant and artistic concert ever given in Columbus, and a retrospective glance over the Arions' work the past season will show that they have been instrumental in presenting to Columbus audiences the finest array of artists ever brought here.

It is to be hoped that another year will see the completion of the Auditorium, and thus give opportunity for the establishment of annual musical festivals and concerts.

The closing concert of the Euterpean Society occurred on May 7 at the Board of Trade Auditorium. The assisting artists were Miss Ethel Chamberlin, soprano; Miss Ida M. Smith, contralto, and Mr. Charles Extine, a talented young violinist and pupil of Mr. J. S. Bayer, conductor of Columbus Orchestra. The program was of the popular order, and very pleasing to the large audience present.

Of the orchestral numbers the overture to "Pique Dame" was the most pleasing, both as a composition and in its rendition.

The numbers for string orchestra were very uninteresting compositions and played with little effect.

The ever melodious Strauss waltzes were taken at too fast a tempo, and played in a colorless manner.

The most effective orchestral work was shown in the accompaniment to Grieg's "Discovery," and both organizations gave a fine rendition of this beautiful composition.

Of the two vocalists Miss Chamberlin was the favorite and showed herself the possessor of a good voice well cultivated and used with good taste and expression. Unlike many sopranos, she has good medium tones.

Miss Smith has a good contralto voice and sings with fine expression, but her method of tone production is not always commendable. She was well received, and sang with much pathos Nevins' "O That We Two were Maying" as an encore.

The violinist, Mr. Charles Extine, has the misfortune of being blind, but his rare skill as a performer ought to prove most comforting to him in his affliction. He is most proficient in his mastery of the technical difficulties of his instrument, and produces a sweet tone of medium power. A lack of soul and breadth of style now noticeable in his playing will probably wear off with more experience and further study. His teacher, Mr. Bayer, certainly has reason to be proud of the work already accomplished.

The Orpheus Club sang in a finished and artistic manner, and added upon this occasion to the already fine reputation they have justly earned in the past. With such an accomplished conductor

and musician as Mr. T. H. Schneider at the head none but the best of results can ever be expected.

The first concert of the Beethoven Glee Club, an excellent organization, the members of which are pupils of Mr. Otto Engwerson, gave a very enjoyable concert at the Y. M. C. A. Auditorium on the 5th inst. Mr. Engwerson was director, and Miss Carrie Humphreys filled the rôle of accompanist in a most efficient and musicianly manner. An excellent program was given.

The kind announcement was made that "Length of program prohibits encores," so that the auditors could depart at a reasonably early hour.

All of the participants showed the result of the fine training, both in vocal culture and song delivery, that Mr. Engwerson is noted for, and those deserving of special mention are Miss Clara Gregg and Mr. Olney Speaks.

Miss Gregg particularly has made rapid strides under Mr. Engwerson's instruction, and he has succeeded in bringing out the natural beauty of her voice to the fullest extent.

Mr. Engwerson sang in his usual intelligent and artistic style. His voice is full of resonance, remarkably sweet, and his delivery pleasing, and expression leaves nothing to be desired.

The duet by the Misses Beebe and Ellsworth was a pleasing feature, and the former's skill as a flutist has given her a fine reputation.

Mr. J. L. Shearer, the manager of the Shearer Lecture and Musical Bureau, of Cincinnati, has placed the Apollo Quartet Concert Company at the head of his list of musical attractions. This is a high compliment to Columbus talent, for the members are the following local performers: Messrs. O. D. Dryer, Chas. Pryce, I. E. Brubacher and Joseph P. Byers, respectively, first and second tenors, baritone and bass, and Mr. Chas. T. Howe, flute soloist. The number of engagements is limited to fifty and dates are now being rapidly filled. AULETES.

ST. LOUIS.

ST. LOUIS, May 24, 1904.

THE rendition of Mendelssohn's "Elijah" closed the fourteenth season of the Choral Society, and great was the success thereof. All the thousands that attended the performance must have certainly looked with gratitude and confidence upon the noble organization and its director. What a stately list of classic works they have offered us during the past season! What a number of artists, both vocal and instrumental, have they brought here for St. Louis to feast upon and study from! Verily, musical St. Louis owes infinite gratitude to the Choral Society and its zealous director, Mr. Joseph Otten, and the coming generations will look upon both as Berlin does upon the Singakademie and its illustrious founder, Zelter.

Is there a greater and more difficult oratorio than the "Elijah?" I doubt, for a truly musico-artistic standpoint, hardly.

Its rendition requires first of all a director of high attainments, such as are acquired only by deep study and long years of experience. Furthermore, it requires a large chorus of hundreds, a large, first-class orchestra, a carefully selected solo quartet and finally a large hall. All these conditions attended the above performance, and the necessary result was the already stated. The chorus presented every evidence of a careful and conscientious training. True, a few attacks were not quite as precise as they should have been, and also two particular fugato choruses were not as smooth and reposeful as required. But, then, where is the society that rendered the "Elijah" without any imperfections? The first chorus, "Help, Lord!" difficult as it is, was simply perfect. I don't know of a chorus that can boast of more classic beauty and dramatic grandeur than this very one, with all due respect to Bach and Händel. Equally perfect was the rendition of "Baal, we cry to thee," with its inimitably characteristic accompaniment in the second movement. These two choruses are the resplendent gems of the work; the former a model of the polyphonic, the latter an ideal of the homophonic style. Every student of composition ought to make them a study.

The solo quartet consisted of Mrs. Johnston-Bishop (Chicago), Miss Ruth Thayer and the Messrs. George Devoll and Ericson Bushnell. Of Miss Thayer and Mr. Devoll we have nothing to say; both of them seem to be young yet, and will undoubtedly be great singers some day in the future. Mrs. Johnston-Bishop and Mr. Bushnell, however, are artists of the noblest kind. Both of them possess that rare faculty to identify themselves with their rôle, which is in oratorio even more difficult than in opera. It was really edifying to see them sing their parts with such zeal and abandon, as though it were for the salvation of their souls.

An additional solo quartet consisting of Misses Pollock and Clara Post and the Messrs. Whitney and Hedges, apparently chosen from the ranks of the choral society, proved to be a most worthy assistant, and suggested what material that society consists of. Here we take occasion to point out another gem in the "Elijah," a gem of indescribable beauty, namely, the female trio: "Lift Thine Eyes to the Mountains." Enthusiasts may rave over the "classic beauty" of the male quartet; I prefer with Mendelssohn the "angelic beauty" of a female trio.

Now, how did our Symphony Orchestra show up? I am pleased to state that they never before played with such precision, as they did then. The strings in particular evinced a decided improvement in that direction, which was especially apparent in the recitatives. The winded instruments, too, including the clumsy trombones, those "enfants terribles" of the orchestra, did remarkably well, presumably as the result of an "extra dose" at the hands of their austere director.

It is needless to add that the vast Grand Music Hall was crowded to hear the "Elijah" and the closing concert, for the Choral Society is the pet and pride of St. Louis, and Mendelssohn its idol.

The mention of this leads me to look backward some fifteen years in the annals of St. Louis to note the amazing progress that music made under the mighty influence of the Choral Society. In those days Mendelssohn was considered a library ornament, and looked upon as we do nowadays on Bach and Palestrina. Verdi and his Italian colleagues reigned supreme; their

operas were considered the only legitimate. Selections, *i. e.*, transcriptions from their operas, adorned the racks of pianos in palatial residences, and were called "classic music." The same state of affairs prevailed in the organ loft. Programs of aristocratic church choirs abounded with selections from Italian operas with and without adaptation, and were looked upon with awe and admiration; the more unpronounceable the name of the piece and its composer the more classic. A certain high toned church on Grand avenue is up to this day a venerable (?) remnant of that period. "Klimper Periode" as Ambros would call it.

However, this was fifteen years ago. Conditions have changed since. Mr. Otten and his choral society have taught them what to sing and how to sing, and the result has been most gratifying. May he live and continue the noble work he has begun and brought to such development; may also the protector of that society, Mr. R. S. Brookings, the "Medici of St. Louis," continue to exercise his salutary influence as he has done during the past, and the coming generations will look with gratitude and veneration upon their names: "Vita nostra brevis, ars longa."

The following is quoted verbatim from an editorial in the St. Louis "Republic," under the heading of "Our Grand Opera Record:"

"* * * Even Mr. Grau made a bet with Mr. Norton, the Market street impresario, that the receipts would not pay the expenses. It is therefore interesting to know, at this late date, that of all the cities visited, New York, Boston, Chicago and St. Louis, the average daily receipts were nowhere as large as right here. An Eastern authority puts the receipts of the season of twenty-three weeks at \$1,000,000. This is undoubtedly high, but admitting that the money taken in did reach that enormous figure, the St. Louis average went above that of the other cities—the general average, including our own totals—more than \$1,000 a night."

Mr. Ernest Kroeger, of encouraging fame as composer, gave his sixth piano recital at the chapel of the Church of the Messiah. Young man that he is, he has through hard work and study secured himself an enviable position as pianist, organist and composer. While I admire his taste and technic, I find it strange that he does not avail himself of the brilliancy of the pedal. Does he pretend to be a musical Puritan? There is one thing I decidedly dislike about Mr. Kroeger when at the piano: his continual swaying to and fro and general restlessness. Why not cultivate (remember he is a young man yet) that dignified repose which is so pleasing to the eye and becoming to the performer? I would recommend him William Wolff's essay on "Musik hören und sehen," which would certainly interest him. The program of above concert was made up entirely of compositions of American composers. This ought to be encouraged.

LORENZ KOTTHOFF.

LOUISVILLE.

LOUISVILLE, Ky., June 1, 1904.

MAY'S month has closed with a grand musical festival. April gave us nothing in the musical line that I cared to hear, so that my April letter did not materialize.

The early weeks in May sent us a Scotch tenor, Mr. Durward Lely, an artistic interpreter of Scotch and English songs. His wife is exquisitely pretty, and plays charming accompaniments. Mr. Lely sings with pure pianissimo tone, sympathetic in quality and distinct in articulation; his phrasing is excellent. His lectures on Scotch song are interesting, but he talks too much, and before the concert ends sings with tired vocal organs. If he would drop his lectures (which remind one of the marginal notes in Mitchison's "Songs of Scotland") he would please the musicianly portion of his audience better.

By the continued illness of Mr. William Freese the other members of the Quintet Club are forced to suspend their charming chamber concerts until next fall; but the enthusiasm aroused by their last concert, of which I told you in March, burns at white heat, as enthusiasm generally does when blessings depart and become only memories.

A concert at the Institute for the Blind convinced me that the State of Kentucky has one of the most thorough schools of music in the country.

I well know the solfège drill in the schools of Paris and the strict study of intervals in the schools of Vienna, but never have I heard such precision as that shown by the classes of Mr. Chas. Frederick, director of the music school. Space forbids me to describe the short examination of the pupils at close of the concert, but imagine a class of twenty or thirty pupils told to sing a certain tone and instantly singing it. Then the note was sounded on the piano, the pitch was accurate. As rapidly as he could speak the director gave such orders as these: "Sing a diminished seventh," "Give me an augmented fifth, diminished third, perfect fourth," &c. The wonder was that not a mistake was made; the thought, tone and voice responded instantly.

And now I must tell you something of the festival gotten up by Mr. C. D. Hess, the *ci-devant* manager of light opera. The only artist of known distinction engaged was the ever charming Mrs. Zaida Seguin-Wallace.

The Louisville Musical Club and a vocal society from Lexington assisted, and the affair is said to be financially festive to the pioneers of the scheme.

The chorus, under Mr. Charles Shackleton, was admirably trained, and it is always pleasant to hear this musical club, but we would have liked more novel and summer-like music than the time honored Christmas oratorio, "The Messiah." I have heard it yearly ever since it was given in New York by the Harmonic Society in December, 1858. Fifteen years before, in the winter of 1844, Jenny Lind had sung its exquisite air, "I know that my Redeemer liveth," and Sontag, Grisi, Steffanone, La Grange and Catherine Hayes had by their singing in New York educated concert audiences beyond the home talent of the Hutchinson family, pleasingly as they sang.

To the lover of oratorio who can recall "The Messiah" as given by the Singverein, of Vienna, at Christmastide in the Hof-opera-theatre, Hans Richter conducting and the Philharmonic Society accompanying; to one who has heard for ten

years Rossini's "Stabat Mater" on Good Friday from the same chorus, white robed and black veiled, with such voices in the soli as Friedrich Materna, Mrs. Dustmann and the late Marie Wilt, it is difficult to be satisfied with less perfect vocal efforts. To one who vividly recalls the music of New York's best vocal societies and the art life of Vienna it may be pardoned if no amateur organizations seem so inspired by earnest love for music, rhythmic feeling and an inborn sense of tone coloring as singers in truly metropolitan cities. Louisville has admirable choral societies, directors able to instruct them, but evidently not the money or the musical culture to bring great artists to raise the standard of music.

Until truly great artists can be given us it would be better to engage and encourage our own citizen musicians; we gain nothing but loss of time and money when we are obliged to listen to singers not as talented as ourselves.

It is true that the musical festival given in this "great musical centre," as Louisville is called in our local journals, was what it promised to be, a chance for provincial singers and choral societies to be heard—for we have resident singers and vocal organizations outside the musical club, to say nothing of our artists in the East who could have done far better than some of the "performers."

"The Messiah" formed the program on Tuesday night. Although I did not attend I know that the chorus singing must have been remarkably good, especially the alto, bass and tenor. For two months I have heard every rehearsal from my studio window, adjoining the building where the rehearsals were held. The patience and perseverance of Director Shackleton shows why, although not a professional musician, he "gets there all the same."

A quiet, gentlemanly bearing, concentration of will power and an Englishman's love for and knowledge of oratorio give Mr. Shackleton control—and he deserves it. He is respected and trusted by all.

The program for Wednesday afternoon and evening May 30, was as follows:

AFTERNOON.

- The "Redemption Hymn".....Parker
Lexington Choral Union of 100 voices and orchestra.
C. F. Croxton, conductor.
Soloist, Zelda Seguin-Wallace.
Song, "Sweet Marie".....Warman
Mattie Walton Hess.
"Under Thy Window".....Goring-Thomas
Walter R. Root.
"Mignon," D'Harlelot.....
Mrs. Zeld Seguin-Wallace.
"Toreador Song," "Carmen".....Bizet
James F. Thomson.
Duet, "Holy Mother".....Wallace
Misses Mattie Hess and Lou Webber.
Concerto for piano and orchestra, E flat major.....Weber
Cadenza written by Laura Rappoldi for Miss Kahlert.
Miss Blanche Kahlert.
Duo, "Repeat Again".....Budia
Zelda Seguin-Wallace and James F. Thomson.
"Daughter of Jairus".....
Lexington Choral Union and Orchestra.
C. F. Croxton, director.
Soloists—
Katie Elliott, soprano; Walter R. Root, tenor; James F. Thomson, baritone.

EVENING.

- Part song, "Dawn of Day".....Reay
Musical Club.
Aria, "I will arise" ("Prodigal Son").....Sullivan
Mr. Walter R. Root.
Ballad, "I Know a Song".....
"Hungarian Airs".....Miska Hauser
Professor Surmann.
Cavatina, "Regnava nel Silenzio" ("Lucia di Lam-
mermoor").....Donizetti
Mrs. Agnes Thomson.
Duet, "Moonlit Stream".....Geible
Misses Mattie Hess and Lou Webber.
Part songs—
"Day Is Departing".....Raff
"Spinning Chorus" ("Flying Dutchman").....Wagner
Ladies' Chorus.
Contralto solo, "For All Eternity".....Mascheroni
Mrs. Zeld Seguin-Wallace.
Three songs—
"Herzens Frühling".....Wickede
"The Curl".....Niedlinger
"Lullaby".....Dermée
Mrs. Agnes Thomson.
Baritone solo, "Honor and Arms" ("Samson").....Händel
Mr. James M. Thomson.
Quartet, "Rigoletto".....Verdi
Mrs. Agnes Thomson, Mrs. Zeld Seguin-Wallace,
Mr. Walter R. Root and Mr. James F. Thomson.
Selections from "Stabat Mater".....Rossini

Mrs. Zeld Seguin-Wallace was, as I have said, the only singer known to fame, but henceforth Mr. Walter R. Root, of Chicago, will always be welcomed. He came to us unknown, unannounced and unpraised, but he is an artist, and not a newspaper musician—i. e., a poseur who is admirably advertised and pretentiously puffed. Mr. Root needs no "puffing."

Our favorite Louisville soprano, Miss Katie Elliott, was engaged as soloist, thanks to her friends, who insisted upon hearing her rather than accept an unknown singer from the provinces.

The Lexington Choral Union, our guest on Wednesday afternoon, is composed of very good vocal material.

Mrs. Zeld Seguin-Wallace sang charmingly throughout in the above programs.

Miss Blanche Kahlert, the pianist, has a masculine grasp of chords, but plays with intelligent intonation and most artistic shading. Her position at the piano reminds one of Theresa

Careño. Of Mrs. Terstegge's piano accompaniments too much cannot be said. She is musicianly, reliable, and above all amiable and self sacrificing; she loves music for music's sake, and is doing noble work with her Treble Clef Club, of New Albany. Mrs. Terstegge retired from the "profession" (she was the piano teacher at De Pauw College, Greencastle, Ind.) upon her marriage, but ever since the best musical talent had gathered about her and studied under her kindly direction. She is the most reliable and helpful choral accompanist the Musical Club ever secured.

The Wednesday night concert was the most interesting. The Musical Club sang splendidly, especially the alti, led by Mrs. Shackleton, gave a beautiful quality of tone.

Next year we shall hope to hear another festival, and if we cannot afford the greatest of artists let us be content with the "promising voices" of our local singers and a quartet composed of Katie Elliott, Lewis Williams, John Van Arsdale and a certain young contralto whose name must not yet be known, but of whom I prophesy.

Mrs. Murio-Celli will yet make the star singer of Louisville.
OCTAVIA HENSEL.

RICHMOND.

RICHMOND, Va., June 8, 1894.

THE final recital of the music department of the Woman's College, of this city, which has been under the direction of Mr. J. Emory Shaw, took place Monday evening last.

The young ladies gave a well selected program in a way to reflect credit on themselves and their teacher.

A gold medal, offered by Mr. Charles W. Tanner, a wealthy music lover, for proficiency on the piano, was competed for by the students of this college.

It was won by Miss Bessie Pattee, a clever girl, who, naturally musical, is a hard student, and I predict a bright future for her as a pianist. She goes to New York for study in the fall, to prepare for concert work.

The Wednesday Club has suspended its musical work for the summer, and will commence the study of an oratorio when it resumes its meetings in September.

At the Mozart Association musicale last Monday evening a large audience listened with much pleasure to the Verdi Quartet, from New York. The members of the quartet are Misses Ida Van Duyn and Jessie Alexander, sopranos; Misses Ida M. Godbold and Kathryn Krymer, contraltos.

Under the able direction of Mr. James Louis Sullivan the McGill Catholic Union gave a musicale at Cathedral Hall Thursday evening, June 7. A pleasing program of music was well given by Miss Clara Bell Palmer, pianist; Mrs. Charles O'Brien Cowardin, soprano; Miss Louise Meade, contralto; Mr. Arthur Scrivenor, baritone, and Mr. Oscar E. Howard, basso.

Quite a flutter was caused by the appearance at this concert, for the first time on any stage, of a double quartet of mandolins and guitars, played by eight of the débutantes of Richmond society of last season.

Miss Nina Randolph was the able accompanist of the evening. The next Mozart musicale will be given on the 18th, when Miss Annie V. Walter, of Staunton, Va., pupil of the Peabody Institute, Baltimore, will be the star.
WATKINS NORVELL.

CORTLAND.

CORTLAND, N. Y., June 4, 1894.

IT is gratifying to be able to state that the annual Cortland Musical Convention this year resulted successfully, in spite of prolonged and incessant rain. It was the twentieth anniversary of the founding of these festivals by the energetic manager, Mr. A. Mahan, and on that account, if no other, he determined to make an unusual effort to excel all the former events. His list of artists was a thoroughly commendable one, and the programs of the several concerts well arranged and of high character. Dr. R. H. Palmer conducted, and Mrs. Martha Dana Shepard was the efficient accompanist—two arduous and responsible positions, which they have filled in this place for many years. The chorus was a large one—nearly 400 voices—and Dr. Palmer accomplished wonders with it in the performance of several magnificent works. The following programs of the four concerts, two afternoon and two evening, will indicate the rich musical feast prepared by Mr. Mahan for his patrons:

- Duet, "Fair Janet".....Abt
The Misses Pulford.
Piano solo, Sonate in C sharp.....Beethoven
Adagio. Finale presto.
Mr. Aime Lachaupe.
Soprano solo, "With Verdure Clad" ("Creation").....Haydn
Mrs. Mabel Ine Burleigh.
Violin solo, "Air Varié," No. 2.....Dancila
Miss Mabel Adams.
Aria, "Liebe Signore".....Meyerbeer
Mrs. Rosa Linde.
Piano solos—
Oriental No. 3.....Dreiner
Mazurka No. 2.....Godard
Mr. Lachaupe.
Contralto solo, "Hour of Sweet Repose".....Howe
Mrs. Anna Doll Gilbert.
Aria, "Cavalleria Rusticana".....Mascagni
Mrs. Linde.
Part songs—
"Blue Bells of Scotland".....Scotch
"The Sleighride".....Gottschalk
Full choir.
Descriptive cantata, "Gypsy Life".....Schumann
Miss Colvin, Miss Halbert, Mr. Murphey, Mr. Racklyeft and Choir.
Piano solo, Third ballade.....Chopin
Mr. Aime Lachaupe.

- Duet, "See the Pale Moon".....Campana
Mrs. Mabel Ine Burleigh and Mrs. Anna Doll Gilbert.
Aria, "Romeo et Juliette".....Gounod
Mrs. Lillian Blauvelt.
Violin, concerto, allegro moderato, andante, finale.....Mendelssohn
Mr. Henri Marteau.
Chorus of ladies' voices, "Charity".....Rossini
Mrs. Mangang, Miss Colvin and Ladies of Choir.
Part songs—
"Blue Bells of Scotland".....Scotch
"The Sleighride".....Gottschalk
Full choir.
Piano solo, valse No. 5.....Godard
Mrs. Martha Dana Shepard.
Aria, "Nymphes et Sylvain".....Bemberg
Mrs. Blauvelt.
Violin solos—
"To the Spring".....Greig-Marteanu
Polonaise.....Wieniawski
Mr. Marteau.
Solo and chorus, "Inflammatus" (Stabat Mater).....Rossini
Mrs. Blauvelt and Choir.
Piano duet, Grand valse de concert.....Mattei
The Misses Leah Wallace and Helen Peck.
Duet, "The Merry Wood Nymphs".....Macfarren
The Misses Pulford.
Piano solo, first ballad.....Chopin
Mr. Aime Lachaupe.
Contralto solo, "He was a Prince".....Lynes
Mrs. Anna Doll Gilbert.
Zither duet, "In Stiller Abend Stude".....Himmeler
The Misses D. Marie Gundlach and Nettie Darling.
Soprano solo, "To Sevilla".....Dessauer
Mrs. Mabel Ine Burleigh.
Piano solos—
"Au Soir".....Schumann
"Mazurk".....Lack
Mr. Lachaupe.
Song, "For all Eternity".....Mascheroni
Mr. Oscar Bowen.
Mandolin duet, "Four Leaved Clover".....Coule
The Misses Darling and Gundlach.
Chorus, "Now Tramp o'er Moss".....Bishop
Mrs. Burleigh and Choir.
Dramatic cantata, "Fair Ellen," for solos and choir.....Max Bruch
Fair Ellen.....Mrs. Lillian Blauvelt.
Lord Edward.....T. H. Dowd.
Cornet solo, "Conn Polka".....Mrs. Chapman
(First time played in public.)
Mrs. Pauline Glidden Chapman.
Aria, "Samson and Delilah".....Saint-Saëns
Mrs. Rosa Linde.
Duet, "Andalusian Song".....Paget
Mrs. Mabel Ine Burleigh and Mrs. Anna Doll Gilbert.
Grand valse, "Mireille".....Gounod
Mrs. Lillian Blauvelt.
Canon for full chorus, "The Lark's Song".....Mendelssohn
Choir.
Chorus—
"Pilgrim Chorus" ("I Lombardi").....Verdi
"Drops of Rain".....Lemmens
Full chorus.
Aria, Bolero ("Sicilian Vespers").....Verdi
Mrs. Blauvelt.
Cornet fantasia, "Le Reve d'Amour".....Millars
Mrs. Chapman.
Aria, "Il est doux".....Massenet
Mrs. Linde.
Piano solo, Polonaise in A flat.....Chopin
Mr. Aime Lachaupe.
Solos and chorus, "I Waited for the Lord" ("Hymn of Praise").....Mendelssohn
Miss Colvin, Mrs. Mangang, Messrs. Murphey and Lund, and Choir.
The various numbers of the programs were given to the entire satisfaction of the large assemblages. Henri Marteau fully sustained the reputation he has gained by his recent American tours and won for himself a host of friends. His performance of the Mendelssohn concerto and the Wieniawski polonaise was beyond criticism in many respects.
Mrs. Lillian Blauvelt made her first appearance in Cortland, and she seems to have established herself in a high position wherever she has sung. With a voice of rare purity and range, which shows the most careful training, she unites a charming presence of unassuming individuality that won the heart of everyone who met her socially. She is at her best in such difficult, florid and dramatic work as the "Romeo and Juliet" aria and similar compositions. In the bravura and forte measures of such music she seems to overpower her audience with an impetuous torrent of melody, an impression that is strengthened by her captivating manner of rising toward and giving just a hint of hurling herself belligerently upon her listeners. Her articulation, facial play and all the little arts that help to please show studied intelligence, while she revels in the vocal difficulties of such compositions as are found on the preceding programs.
Mr. Aime Lachaupe, who has often been heard in New York, as well as in the tours of Marteau, is one of the most capable and conscientious, if not the greatest pianists who have recently come to America. His superhuman memory is stored with a wealth of the greatest piano compositions, which he generously bestows in response to untiring demands. His playing of Chopin is full of sympathy as well as masterly surmounting of difficulties, and the same may be said in reference to the works of the latter school of foreign composers. Mr. Lachaupe is an unassuming, courteous gentleman, and made many friends who will welcome him in Cortland whenever opportunity offers.
Rosa Linde, the celebrated contralto, sustained her reputation in every artistic sense. Her voice is one of wide compass, and

while there are critics who are not in sympathy with its quality, her training has been so thorough that she is wholly satisfactory to most audiences. In such works as the "Samson and Delilah" of Saint-Saëns and the Meyerbeer aria she was most successful.

Mrs. Anna Doll-Gilbert, of Syracuse, was wholly pleasing in the numbers assigned to her. A carefully cultivated low contralto voice, rich in sympathetic qualities, gives her a strong hold upon the lovers of such compositions as those on the programs.

Mrs. B. W. Burleigh is a favorite soprano of Oswego. Her singing of "Verdure clad" was entirely pleasing, while in the lighter numbers given her and in the solo leading the great chorus the exceptional qualities of her voice were noticeable.

These generally commendatory words might be extended through the entire programs did space permit. It must be said that the pretty village owes to Mr. Mahan a debt which cannot easily be paid for his efforts to elevate and cultivate music among its people, which he persistently continued, often at great risk and always at heavy labor on his part.

CANTON.

CANTON, Ohio, May 30, 1894.

A SOMEWHAT unusual concert was given here Friday evening, May 25, by the ladies of the city for the benefit of the Y. M. C. A.

The city is fortunate in possessing a very energetic Ladies' Musical Club, which, although young, has done an immense amount of good work. An eminent critic has justly remarked that such clubs often do more to raise the standard of music in a town than individuals can possibly do, and this has been fully demonstrated in Canton.

That the concert was a success both financially and artistically proved what a few earnest women who work for the best in music as well as other things can do.

Mr. Korthener very kindly acted as conductor, and too much cannot be said in praise of the excellent work he did.

The chorus was exceptionally good in the Grieg cantata and "Spinning Chorus."

Mrs. Portman, who is a pupil of Stuckhausen, sang the soprano solo in the Grieg number most artistically.

Miss Lavin, who sang last season with Seidl's Orchestra, is a pupil of Mrs. Cappiani. Her "Senta" was full of dramatic fire and showed to great advantage her magnificent training and splendid voice.

Mrs. Portman and Miss Lavin are both teaching here.

The pianists were all pupils of Mr. Korthener, and played with the artistic finish that characterizes the playing of all his pupils.

Especially mention must be made of Mrs. Bulley's playing, which was by far the best that has been heard in this city for many a day. Mrs. Louis Vitak was heard in public for the first time here, having married and come to Canton but a few months ago from Prague, where she ranked among the first concert violinists. She plays very beautifully and will doubtless be heard in many concerts next winter. The following program was given:

- "Briar Rose".....Jensen
 "To the Sunshine".....Schumann
 Ladies' Chorus.
 "Jubel" overture (for two pianos).....Weber
 Mrs. R. H. Bulley, Mrs. Isaac Harter, Jr., Mrs. J. A. Simonds, Miss Evelyn Phillips.
 "Open Thy Blue Eyes".....Massenet
 "Love's Springtime".....Meyer-Helmund
 Miss Althouse.
 "Capriccio Brilliant".....Mendelssohn
 Miss Fannie Bolton.
 Second piano, Miss Phillips.
 Cantata, "At the Cloister Gate".....Grieg
 Soprano solo, Mrs. E. O. Portman; alto solo, Miss Ida Brehle; Ladies' Chorus.
 Concert duo, violin and piano.....B. Smetana
 "Song Without Words".....Tchaikowsky
 Mrs. Louis Vitak, Mrs. J. A. Simonds.
 Duet, "The Sisters".....Brahms
 Mrs. E. O. Portman, Miss Elizabeth Fresse.
 "Caprice sur les Airs de Ballet" ("Alceste").....Gluck-Saint-Saëns
 Mrs. R. H. Bulley.
 Ballad and "Spinning chorus," from "The Flying Dutchman".....Wagner
 Senta.....Miss Sarah Lavin.
 Mary.....Miss Elizabeth Fresse.
 Ladies' chorus.

UTICA.

UTICA, May 24, 1894.

MY last letter, dated May 5, contained an unserved opinion that the Spielkartenfest, which was to run through the whole of the next week, would prove to be the most artistic amateur undertaking ever seen here.

So it proved, and not only that, but it netted a more than round \$4,000 to the Faxon Hospital treasury, and put anywhere from \$800 to \$1,200 in Miss Eager's pocket.

I hope it was the latter figure, for it does one's heart good to see a clever woman get a substantial and suitable return for superior work.

The following week about the only musical events were the two opening recitals in the new Utica School of Music building, which took place in their attractive new hall on the evenings of May 16 and 17.

The first was suspiciously lengthy in appearance, but only an hour and a half in performance. As a pupils' recital it was pronounced by the critics admirable. The second recital was but an hour long and given by Mr. Elliott's most advanced pupil,

Miss Brooks, with assisting talent from the elocution (Miss Evelyn Benedict Ayer's) and vocal departments. Here are the programs—which certainly suggest a good scope and variety:

No. I.

- Piano, andante from sonata in C major.....Mozart-Grieg
 With accompaniment on second piano.
 Miss Annie Foster.
 Song, "Ah! 'tis a Dream".....Hawley
 Mr. Lester Green, Little Falls.
 Song, "Maidens and Swans".....Helen Hood
 Miss Clarice L. Bliven, Ithaca.
 Piano—
 "The Highland Laddie".....Morey
 Gavot.....Silas
 Miss Grace L. Cauldwell, Clinton.
 Song, "Knowest Thou the Land?".....Thomas
 Miss Grace Palmer, Little Falls.
 Three songs of the Seventeenth Century.....S. C. Downes
 Miss Bertha Tuckerman, Cassville.
 Piano, tarantelle.....S. B. Whitney
 Mrs. Florence J. Shaw, Lyons Falls.
 Songs—
 "Sylvia".....Schubert
 "Spring Song".....Schubert
 Miss Aurie Dagwell.
 Piano, concerto in G minor.....Mendelssohn
 With orchestral part on second piano.
 Miss Mary L. Stringer, Hamilton.
 Song, "Should He Upbraid".....Bishop
 Miss Kate Garlock, Little Falls.
 Song, "The Violet".....Cowen
 Miss Cora Suters, Waterville.
 Piano, Valse Caprice.....Rivé King
 Miss Grace Vanderpool.
 Song, "Nymphs and Shepherds".....Purcell
 Miss Emma Kennedy, Clinton.
 Piano—
 "Air de Ballet".....C. Chaminade
 Valse Caprice.....C. Chaminade
 Miss Flora A. York, Hamilton.
 Song, "Only in Dreams".....DeKoven
 Mr. Edwin R. Comstock.
 Piano—
 "Buy a Broom".....Wm. H. Sherwood
 Kensington Waltzes.....Emil Liebling
 Miss Stringer.

No. II.

THURSDAY EVENING, PIANO RECITAL BY MISS EVELYN E. BROOKS, LOWVILLE, N. Y.

- Piano—
 Prelude and fugue.....Bach
 "Moonlight Sonata".....Beethoven
 Song, "My Little Woman".....Osgood
 Mr. Robert O. Morris.
 Song, "Sweetheart, Sigh No More".....Gerrit Smith
 Miss Emma C. McGrath.
 Piano—
 "Love's Dream".....Liszt
 "The Lorelei".....E. B. Perry
 "Witches' Dance".....McDowell
 Recitation, "The Message".....Adelaide Proctor
 Miss Anna Rockwood.
 Song, "I Love and the World is Mine".....Clayton Johns
 Mr. Edwin A. Ballou.
 Piano, concerto in D minor.....Mendelssohn
 (Orchestral part on second piano.)
 Song, "Magic Song".....Meyer Helmund
 Miss Bessie M. Ballou.
 Piano—
 Second minuet.....E. H. Sherwood
 Valse caprice.....Rubinstein

Tuesday evening the Opera House was crowded to the last gallery row with the best people in town.

I saw an eminent divine and a judge of the Supreme Court very nearly against the gallery wall, and tardy aristocrats thankfully accepted whatever they could get—high or low, good or bad—to see thirty of our best men in minstrel guise and to hear some of the cleverest local jokes and some of the finest solo and concerted male singing that an amateur effort ever has afforded here or elsewhere.

The staging, in true minstrel style, with Rath's orchestra raised in the background, and the thirty singers, all ebionized to perfection and in dress clothes (well set off by the scarlet coverings of stage and chairs) in a semicircle in front, was extremely effective. The choruses were as fine as any of the sort I ever heard, and were under Mr. Frank Day's direction.

The soloists—Messrs. Louis Brown (who, by the by, was a capital interlocutor), Tovotellot, Ballou, Wenzel, Bromley, McInerow and Murray—were all in good form, and were recalled from one to three times by the audience, which fairly overwhelmed the participants in the program with applause, flowers, vegetables, &c., the latter including a handsome cock, which was laid at the feet of the violinist of the occasion!

There were take-offs of the Spielkartenfest, the New Century Club, the Conservatory and many other local interests, all of which were paralyzingly funny, and also quite devoid of harshness or sting. Mr. A. L. Barnes and Mr. Kohler exhibited considerable histrionic as well as musical talent, the latter acting as pianist and accompanist with great success; and the whole affair was voted a splendid achievement, netting some \$1,100 to St. Luke's Hospital.

Utica is simply wonderful for its charities. If everyone that belongs to some local philanthropic enterprise here should awaken to the value of THE MUSICAL COURIER and subscribe for it, like sensible and progressive people that they are, you good

publishers would be forced to set up a new plant and work nights to fill the demand.

The Kendals are here to-night. Manager Day is doing his best for us this month. Success to him!

To-morrow evening Marteau, the fascinating and gifted, with Lachaume, play at Association Hall.

All in all Utica is not so much out of the world as many a larger and noisier city that could be mentioned.

CAROLINE WASHBURN ROCKWOOD.

BINGHAMTON.

BINGHAMTON, N. Y., May 30, 1894.

FRED WHITNEY'S Opera Company played here at the Stone Tuesday evening in "The Fencing Master," with Marie Tempest in the title rôle. The performance was an enjoyable one, but was not accorded the patronage that DeKoven's "Robin Hood" always receives here. Miss Tempest easily sustained her reputation as a light opera artist, acting the trying part without overdoing. There seems to be a little roughness in her voice, and the finale of one of her solos fell about a quarter of a tone below the pitch.

The big festival comes next week. Jules Jordan comes this Wednesday to take charge of the rehearsals. Besides the talent already mentioned here, Miss Boxall, the English harpist, has been engaged, and Mrs. G. Tracy Rogers, the pianist, of this city, has again consented to play at one of the concerts.

The chorus promises to be the best in years, containing most of our representative singers.

Mr. William Courtney, the vocal teacher, of New York, comes to Binghamton next week. He is to take a limited number of pupils three days in the week for a month, and has engaged a suite of rooms as studio in the Hagaman Block.

The Baptist Church, which has been without a regular choir, is to have a quartet, which will be very fitting to go with their fine new organ. It consists of Miss Wescott, soprano; Mrs. Louis M. Rice, contralto; Mr. Frank Titchener, basso; while the tenor is not yet settled upon. It is possible that Creighton Adams will fill the position until he leaves for Boston in the fall to sing with the Lotus Glee Club.

It is rumored that Frank Beman, the organ builder, who has just resigned the position which he has held for years at Christ Church, will play the organ he is building for St. Mary's Church. It is understood there is to be a chorus choir of fifty voices.

Mrs. Geo. W. Ostrander went to Syracuse last week to sing the part of "Gianetta" in Gilbert and Sullivan's "The Gondoliers" by Syracuse amateurs. It is very gratifying to Binghamtonians, who are proud of their local musicians, to know that the press of Syracuse lauded her work most highly, going so far as to accord her the honors of the performances. E. L. WEEKS.

Musical Items.

Marie Louise Bailey.—Marie Louise Bailey, the pianist to the King of Saxony, will make a tour of this country next season.

The Herbert's Loss.—Mr. and Mrs. Victor Herbert had the misfortune of losing their youngest child last Monday morning.

Kate Percy Douglas.—Kate Percy Douglas, who has had great success in Boston lately, will sail for Paris next Wednesday. She carries letters to many prominent musicians there, and will spend the summer in study. Next winter she expects to locate in Boston, having had many fine offers as a result of this season's work. During May and early June she was the soprano of the Church of the Unity, and has the warm commendations of most of the leading Boston musicians.

M. T. N. A. Notes.—Among the guests at the Saratoga meeting of the Music Teachers' National Association will be Willard Burr, the composer, of Boston; George H. Howard, the distinguished theorist, of the Boston Training School; B. J. Lang, the well-known conductor and pianist, and Robert Bonner, the secretary of the American College of Musicians.

Emil Liebling, the Chicago pianist, will give a recital there and this will be the program:

- Prelude, theme and variations, op. 25.....Bruno Oscar Klein
 "Sonnet de Petrarca".....Liszt
 "Pan's Flute".....Godard
 Etude, air de ballet and polonaise.....Schytte
 Humoresk, op. 38.....John Hyatt Brewer
 "Song of the Brook".....Lack
 Nocturne, op. 54.....Grieg
 Valse de Concert, op. 34.....Moszkowski

S. Tudor Strang Plays.—Mr. S. T. Strang, an excellent organist and pianist from Philadelphia, and a pupil of Guilman, gave an organ recital at the Old First Presbyterian Church, Fifth avenue and Twelfth street, last Monday afternoon. This was the program he played:

- Praeludium et Fuga, B minor.....J. S. Bach
 Cantabile, A flat.....S. Rousseau
 Sonata No. 6, D minor.....Mendelssohn
 Prière.....Ed. Lemaigre
 Fugue, D major.....
 Canzone, op. 40.....Alex. Guilman
 Funeral March and "Hymn of Seraphs".....
 Tocatta, from Fifth symphony for the organ.....Ch. M. Widor

Professor Bromme Speaks.—At the unveiling of the Möhring monument at Wiesbaden the leading address was made by Professor Brömme. He is the instructor of Mrs. Lankow, the New York vocal teacher, who by the way leaves for Europe for a sojourn at Bonn and Bayreuth on Saturday on the Amsterdam. Accompanying her is her pupil, Mrs. Alma Powell.

CRITICISMS OF NEW MUSIC.

The John Church Company, Cincinnati, New York, Chicago.

W. L. BLUMENSCHEN *The Blessings*

SHORT anthems for a choir of mixed voices, soloists and organ are here found which are suitable for almost every American church; for the words, selected from the "Sermon on the Mount," are thoroughly non-sectarian. They are cast into nine separate movements on the several beatitudes beginning "Blessed are," &c. In Protestant Episcopal churches, where the regular offertory sentences are not ordinarily sung, these anthems having a similar length may well be used to replace them; for the texts need not be rectorized before they are adopted, and the music is of a kind so unobtrusive as to be in all senses unobjectionable, even when there is to be an administration. This is of course equal to saying that all is marked by a technical simplicity that makes them immediately available in country parishes, where these is little artistic skill in the choir.

Heinrichshofen's Verlag, Magdeburg.

ARTHUR CLAASEN, . . . *Choruses for Men's Voices.*

We have here two collections of part songs for men's voices alone, which will certainly be useful to German singing societies. They are published in condensed score, with treble and base clefs (occupying from two to four or five octavo sized plates each), and also in single vocal parts.

Op. 31 consists of five choral songs: "Deutschland's Stärke wird nicht wanken;" "Wem Liebe Rosen bringt;" "Kom! Geh' mit Mir in's Waldesgrün;" "Im Mai soll Man nichts üben, als lieben;" "Der Pfropfenzieher."

Op. 32 contains "Der Todte Kamerad," "Hoffnung auf Hoffnung geht zu scheitern," "Wie es doch die Erde so schön," "Ich will meine Seele tauchen," "Wenn der Vogel naschen will," "Lasst uns Deutsche sein und bleiben."

All these formations are so free from technical difficulties as to be easily learned and sung without accompaniment. Even "Der Todte Kamerad" consists of but twelve bars (Im Volkston), which are repeated for the following verses. In accordance with the arrangements made with the Nordöstlichen Sängerbunde, of New York, this particular part song will not be for sale prior to July 1, 1894.

Ries and Erler, Berlin.

L. V. SAAR. 1. *Anatolische Liebeslieder.*
2. *Suite for Piano.*

These works are marked respectively op. 5 and 6, and therefore must receive some attention, for one naturally seeks in the writings of young composers for evidences of good or bad schooling, and to learn if the ideas be new or trite, and if high anticipations respecting the composer's more mature products may be raised. The love songs are five in number, and show facility in the invention of vocal phrases fully in keeping with the nature of the text, both in a technical and higher sense, and the accompaniments are marked by the painstaking care peculiar to the best German writers. The titles are: (1) "An Die Verlorne;" (2) "Süßes Gedenken;" (3) "An den Morgenstern;" (4) "Lenzesklage;" (5) "Der Geliebten." Each separate number has a well devised structural plan, modulatory scheme, special character and rhythmic shape, and the ideas seem to have been duly pondered before being thrown down as they here appear; therefore all is in this respect praiseworthy. The only peculiarity which becomes by repetition markedly apparent is the insertion of one or more bars in three-quarter time, or a single bar of two-quarter time in movements having four-quarter time.

The suite consists of four movements: A prelude in B major, a romance in E minor, a minuet in B major and a theme with variations and fugue in B major. These movements are all well written and consistently carried out in accordance with the accepted laws of the schools and show the influence of the composer's instructor, Josef Rheinberger. The prelude consists of a figure in sixteenths, which is repeated in the style commonly found in piano studies; that is to say, it is varied only in accordance with the requirements of a changing harmony, following the routine practiced in pattern music. It is most truly a prelude in the sense of being in the style of an extemporaneous introduction to a succeeding theme. It demands no particular attention, does not appear to call for or to deserve it, but only fills the office of ushering in an important subject. Therefore it eludes the criticism usually accorded a first movement. Yet nevertheless it ends with a cadence in its own key, which is so full, complete, and in every sense satisfactory as regards finality that no expectations are raised, and the following movement ("Romance") begins (after a pause and a formal division) in a key that has not even been hinted at. One would not force considerations such as these on all occasions, and yet they seem occasionally to be worthy of notice.

This romance has subject matter worthy of thought, and may therefore be regarded as the actual beginning of the work.

It opens with a melody in the tenor region of the instru-

ment, in the key of E minor, and passes over to E major in its middle portion.

Here again one is specially called upon to note the rather frequent insertion of a bar of three-quarter time during the progress of the movement, which is in four-quarter time. This peculiarity sometimes appears as an affectation of originality, and challenges criticism. Although all these curious rhythmic features are carefully smoothed over and are so far skillfully inserted, it must be here pointed out that in an "andante sostenuto" for the piano such fancies are rendered more easily than they could be if in a quicker motion, or were executed on other instruments. On a church organ, for example, where there is no accent, and the motion when once set up is supposed to continue, the hearer learns to imagine the percussive accent. The introduction of a single bar of three beats cannot now be made sufficiently intelligible to him, and therefore it causes all subsequent accents to appear misplaced.

The succeeding "Minuet" is very graceful and well written. The "theme, with variations and fugue," occupies thirteen plates, while the three previous movements have but twelve in all. Hence here is found the principal piece of the suite. It is also marked "andante sostenuto," and the insertion of a bar of three-four time in a movement in two-four herein again attracts attention. Considerable praise is due for the regular and consistent manner in which the theme is elaborated in these variations.

With regard to the counterpoint and rhythmic devices all is as natural and consequent as in Mendelssohn's "Variations Sérieuses," op. 54. The configurations in Variation 6 are more complex and are as elaborately designed as those in Schumann's "Symphonische Etuden," in form "Von Variationen," op. 13, and are distinguished by a warmth of enthusiasm that betrays the presence of a kindred spirit. This is not merely suggested by the super-scription "Maestoso con tutta la forza," but is made markedly apparent by the harmonies, modulations and melodic progressions, which are now more rich, glowing and intensely passionate than previously.

This composer's subsequent works will be looked for with interest.

Veuve Leopold Muriale. Liege, Belgium.

GASTON DETHIER *Romance for Violin.*
Organ Solo.

The young and promising writer, Gaston Dethier, here increases his claims to consideration, by putting forth a romance for piano and violin, and a short prelude for a grand organ, such as may find a ready acceptance in any church as an introductory to the sequence "Dies Irae," when this is to be sung to the well-known ancient melody in the Dorian mode.

That the composer should in this prelude prove himself to be in sympathy with Palestrina and his times, and even with pre-Palestrina times, and in the violin romance with the ultra-modern school, alone speaks volumes of praise. The successful way in which he has worked in these two widely differing styles will gain for him high consideration, and a warm welcome from artists, and others able to judge of the excellence of his writings, and fortunate enough to make their acquaintance.

The romance for violin is here published as a duet for violin and piano, the orchestral accompaniment being reduced for clavier. Hence, the piano part has not the meagreness often noticed in ordinary accompaniment, but a sustained interest of its own (having obligato melodies and a consensus of them periodically planned), and therefore the amateur will here find concert-like music made available for him in the drawing room. There is also published an arrangement of this work for the violoncello and piano by Mr. Jules Richard. It is not technically difficult as regards execution, and may, if it wins popular favor, be published also in the key of two or of four sharps, rather than in three flats, for the attainment of greater brilliancy with a smaller amount of effort on the part of those amateur players who may wish to essay it. The theme begins with a most expressive strain that gradually increases in intensity until it rises to a high degree of passionate enthusiasm, which will require sympathetic co-operation on the part of the pianist to atone for the want of an orchestra to voice forth the associated melodies, and bring on in noble masses the mighty chords and brilliant modulatory harmonies that agree with this enraptured mood, that sustain and exalt it. When this excited portion is terminated the opening theme is heard once more, to be again raised to a higher power.

After several more amplified and more deeply felt passages are heard the whole concludes with a cadence, which in the final three bars alone has the elements of the sublime markedly present. The harmonies rise through chords of D flat and A flat, minor (with the added sixth), to the final E flat chord, and the violin moves diatonically upward to high B flat. Here then we have a cadence which does not, in the language of the dictionaries, show a "falling to a state of rest," but an ascent—as though one should rise with eagle flight and only rest to gaze upon the sun, as though, even if in the nature of things the art work must stop, yet in accordance with the spirit which art reveals, boundless aspirations, endless expectations of higher glories, of more mighty manifestations, are to be formed,

and should be formed, and can be readily formed, or are made easier of formation by the mood which such music induces.

The prelude to the "Dies Irae" presents an entirely different picture. In this andante tristemente in E flat minor (or rather the first and second tones, Dorius and hypo-Dorius, of the Church, transposed upward one semitone) we find for the thin, penetrating and exciting tones of the violin the solemn, sententious, free from passion, yet deeply impressive tones of the church organ; for modern melody, the restrained tones of ancient chant; for brilliant chords and modulations, the severely grave and ruggedly strong harmonies peculiar to the solemn grandeur of this most significant of ecclesiastical mode; for bright and animating accompaniments, with agitated or broken rhythms, constrained, imitative counterpoints of a vocal nature, that is—unmarked by arpeggio forms, by reiterations of notes, by chromatic passages, or by gruppetti.

The words of the Latin hymn here rise before the mind and compel attention. No doubt exists respecting the direct aim and intention of the composer. It is most certainly to prepare the mind for the special ideas about to be intoned vocally. All has been done conscientiously, and by a master who has qualified himself for the performance of such tasks. No further praise is needed.

Virgil in Portland.

KOTZSCHMAR HALL, at Portland, Me., was filled by a brilliant and enthusiastic musical audience last week, gathered to listen to Prof. A. K. Virgil's lecture advocating the "Need for Logical, Foundational Methods in Teaching the Piano," and Miss Julia Geyer, a pianist's practical demonstration of results from the use of the Virgil practice clavier.

Miss Geyer is a young lady of sixteen years, who has been studying at the Virgil school only three and a half years. Yet she plays with great brilliancy and expression. The marked features of her execution were accuracy, clearness and musical conception, which surpassed that of many artists of long experience. Her legato was perfection.

The program included selections from Bach, Beethoven, Schumann, Hensel, Nieman, Chopin, Liszt and Dewey.

The Nieman gavot she first played on the toneless clavier and then on the piano, hearing the tones she produced on the piano for the first time. It was, under these circumstances, a really remarkable performance. Miss Geyer was warmly applauded after every number, but responded to only one encore. The speaker dwelt on the intellectual as well as the musical benefits accruing from the system, and from the appreciative demeanor of the audience they evidently agreed with him.

"The Red Fez."—August William Hoffmann, of St. Louis, has just finished a romantic opera, "The Red Fez," which will be produced in the fall by the Calhoun Opera Company. The libretto is written by R. H. Hazard, dramatic editor of the St. Louis "Globe-Democrat."

Karl Schneider.—Mr. Karl Schneider, the Raleigh (N. C.) correspondent of THE MUSICAL COURIER, has retired from the musical department of Peace College. At the commencement concert Mr. Schneider was presented with a handsome gold headed cane, suitably engraved, as a testimonial from the musical department. He has been musical director of Peace for the past two years, and his departure is universally regretted.

Zippora Monteith.—Mrs. Zippora Monteith was the soloist at the Sousa concert at Madison Square Garden Decoration Day, and her dramatic singing of the grand aria from "Robert le Diable" won for her a most enthusiastic reception as well as many flattering comments from artists present. Her voice easily filled the immense building, and she sang with a sympathy and richness of coloring seldom found in voices of this calibre.

Hans Jung Engaged.—Hans Jung, a young singer, composer and a very successful teacher, has been engaged by Director Alexander Lambert for the vocal department of the New York College of Music for next season. Mr. Jung has had much experience as a vocal teacher and his pupils always attract notice. It is not long since that we spoke words of praise for Miss Marie Van Gelder, a pupil who benefited greatly by Mr. Jung's instruction. Mr. Jung's songs have already attracted favorable notice in Vienna and have been sung in this city with much effect.

An Artistic Concert.—A very artistic concert was given at Hardman Hall, Tuesday of last week by Mr. Sartori, the well-known basso, assisted by the following artists: Miss Rose Gumper, soprano, pupil of Mrs. Murio Celli; Mr. Spigaroli, tenor; Mr. Marescalchi, baritone; Mr. David Bimberg, violinist; Mr. Isray de Irsa, pianist.

Miss Gumper distinguished herself in the "Shadow Song," from "Dinorah," and was rewarded with great applause from a large artistic audience, and for an encore she sang the "Page Song" from "Un Ballo in Maschera."

The concert was a complete success, Mr. Bimberg was excellent and showed his talent to such advantage that he was recalled.

Mr. Marescalchi and Mr. Sartori were received as such artists should be, especially in the Liberty duet of "Puritani."

Mr. Isray de Irsa proved himself an excellent classical pianist.

BUSINESS DEPARTMENT

This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the Laws of the State of New York.)

19 Union Square W., New York.

TELEPHONE: - - - 1953-18th.

Cable Address, "Pegujar," New York.

EDITORS:

MARC A. BLUMENBERG. OTTO FLOERSHEIM.
JAMES G. HUNEKER. HARRY O. BROWN.
HUGH CRAIG.

BUSINESS DEPARTMENT:

SPENCER T. DRIGGS. FRANK M. STEVENS.
EPES W. SARGENT. C. H. DITTMAN.
A. T. KING.

EUROPEAN BRANCH OFFICE:

OTTO FLOERSHEIM, 17 Link Str.,
Berlin W., Germany.

CHICAGO OFFICE: 226 Wabash Ave.

JOHN HALL, MANAGER.

BROOKLYN OFFICE: 296 Fulton Street.

J. E. VAN HORNE, MANAGER.

BOSTON OFFICE: 22 West St.

LEIPZIG, GERMANY: GEDDRUG HUG, Königstrasse 16.

LONDON: J. B. CRAMER & Co., 201 Regent St.

PARIS: BRENTANO'S, 37 Avenue de l'Opera.

Subscription (including postage), invariably in advance;
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.

Three Months.....	\$20.00	Nine Months.....	\$60.00
Six Months.....	40.00	Twelve Months.....	80.00

Special rates for preferred positions.

All remittances for subscriptions or advertising must be made by check, draft or money orders, payable to the MUSICAL COURIER COMPANY.

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday noon preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

ESTABLISHED JANUARY, 1880.

No. 744.

NEW YORK, WEDNESDAY, JUNE 13, 1894.

MR. GEORGE NEMBACH, of Geo. Steck & Co., New York, was a guest of our Mr. Floersheim at the Berlin (Germany) office of THE MUSICAL COURIER on May 28 and 29. He has probably reached the Black Forest, where he proposed to spend his vacation, by this time.

KRANICH & BACH shipped one of their large sized pianos to the Home of the Little Sisters of the Assumption, at Leon, Nicaragua, last Friday. The firm is making a large lot of grand and upright pianos with the choicest veneers that have lately appeared in this market, particularly rosewood and Circassian, with a sprinkling of mahogany. If dealers wish to see some extraordinary case work and rare veneers they should visit the Kranich & Bach factory and inspect the cases in work.

THERE is reason to believe that the W. W. Kimball Company, of Chicago, will make 5,000 pianos this year. This is an enormous output under ordinary circumstances, and circumstances are not very ordinary just at present.

A NEW patent separable upright, the invention of H. L. Greywack, a piano man of Troy, N. Y., will probably be put on the market in the fall. A model was exhibited in this city last week, but we reserve full description for the time when the full-sized instrument will be shown here.

M. D. FIFE & CO., active dealers at Manchester, N. H., write in sending in their subscription: "Inclosed find another check for your valuable paper. We not only enjoy the musical items and criticisms, but receive many helpful suggestions in regard to trade and advertising."

THOMAS G. BURTON, one of the active Virginia dealers, located at Richmond, has concluded arrangements to represent the Gildemeester & Kroeger and the Emerson pianos in that State. Both pianos are of a kind that will aid a house to secure recognition and assert its standing in a community.

AS originally stated in this paper Mr. Nahum Stetson, of Steinway & Sons, will leave to-morrow on the Fuerst Bismarck for London. As the other music trade papers have stated that Mr. Stetson is going to the Pacific Coast, and as their statements are always true we take it that that is his ultimate destination, and that he is going via the Suez Canal and Honolulu and will reach there when he arrives.

THE J. Dewing Company, San Francisco, Cal., is the new coast agent for the Hardman pianos. The change in agency was effected only a short time ago, and is one which seems beneficial to the interests of Hardman, Peck & Co., as the J. Dewing Company will handle the Hardman piano as a leader. Mr. J. Dewing was in New York last week selecting additions to his stock.

THE Brown & Simpson Piano Company, of Worcester, continues to find trade for its instruments among some of the best dealers. The piano is satisfactory; it pleases purchaser and dealer at the same time, and it gives the latter a fair margin of profit. To handle it also signifies business with a fair and square concern, and that is a matter of great consequence to every dealer.

WE published in our last issue the news of the formation of the Kennelly & Sylvester Piano Company, of Lawrence, Mass. The further particulars show that Mr. H. F. Foss, of Methuen, a young man of considerable means and who has had some experience in the piano business, is the treasurer, and both members of the old firm are officers in the corporation, as are also Mr. George D. B. Prescott, of the Prescott Piano Company, Concord, N. H., and Maj. C. F. Howes, of the Hallet & Davis Piano Company, of Boston. This move therefore is a combination of piano interests organized for the special purpose of pushing the Hallet & Davis and Prescott pianos, and we wish all success to the new institution.

LUDWIG & CO., the piano manufacturers, of this city, are now practically settled in their new factory on the Southern Boulevard and 135th street—a factory that will enable the firm to expand its trade and give the dealers opportunities to learn how the Ludwig piano is made. The firm consists of practical, thorough piano makers, who are in earnest, who are sincere and who are determined to progress in their business.

IN the Conover piano the Chicago piano manufacturing industry has a representative musical product that is destined to give to that city a reputation as a piano building centre that can make high class goods, and this in itself is of great advantage. It must be admitted that the great bulk of Chicago made pianos are of a low type, and this is partly due to natural trade conditions of the past. The Conover changes the tone of things and shows that pianos of a high grade can be successfully produced in that city.

MR. OTTO SUTRO, of Baltimore, leaves on his annual European trip on the Fürst Bismarck. Mr. Sutro was in town last week also to attend the wedding of a niece, an account of which appeared in the "Herald" as follows:

Miss Cora D. Jordan, daughter of the late Edward Jordan, of Baltimore, was married last evening, June 7, to Mr. J. H. B. Jefferson, of Baltimore, at the Berkeley, Fifth avenue and Ninth street, in the apartment of Theodore Sutro, uncle of the bride. The ceremony was performed by the Rev. Dr. Wilton Merle Smith, of the Central Presbyterian Church, West Fifty-seventh street.

The maid of honor was the bride's sister, Miss Hattie Jordan. The invitations were confined to members of the families of the bride and groom, about thirty of whom were present. The bride wore white crepe and satin, a wreath of orange blossoms, tulle veil and diamond ornaments. The apartment was decorated with evergreens and flowers.

Among those present were Mr. and Mrs. E. S. Sutro, Mr. and Mrs. L. Sutro, Mr. Emil Sutro and Mr. Paul Sutro, of Philadelphia; Mr. Otto Sutro, of Baltimore; Dr. and Mrs. Merritt and Mr. Merritt, of San Francisco; Charles W. Jordan, of Washington, D. C.; Mrs. Juliana Jordan, Mr. and Mrs. Edgar Jordan, Mr. and Mrs. George Kirkham, Montclair, N. J.; Mr. Harry Sutro, Mr. Fred. Sutro, Mr. Herbert Sutro, Miss Dorothy Sutro and Miss Felicia Jordan.

NEVER trust a music trade editor who is a chronic failure, and who, after repeated bankruptcy, bobs up serenely to play the same old game. He looks upon you as an easy victim if you drop into his net again; and if he cannot cajole you into it he respects you, which, even if it amounts to little in your estimation, at least carries self respect with it. A man who never succeeds in anything, who is everlastingly failing, who spends over one-half of his time in explaining how he happened to fail, can be of no possible benefit to you; he is not even a benefit to himself, although he repeatedly takes a benefit. In our times, going over the events of the past score of years, nearly every business man whom you know has succeeded in doing something, in accomplishing something, even if it be failing decently. You know but one who has in that period failed over and over again without being at any time able to settle on even the smallest basis with any creditor.

Such a man must necessarily, as judged by history free from any prejudice, be either a knave or a fool. As he is constantly representing himself as an honest man, take him at his word and accept him as a fool. And do you want to spend your time with a fool or accept his suggestions and advice? That is your business.



CHASE BROS. PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

MUSKEGON, MICH.

CHICAGO, ILL.

NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.LARGEST PRODUCING PIANO FACTORIES IN THE WORLD
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET,
BOSTON.

Warerooms: 200 Tremont St., Boston—98 Fifth Ave., New York.

262 and 264 Wabash Avenue, CHICAGO, ILL.

Have you seen
THE NEW
SCALE

STERLING
PIANOS

FACTORIES
DERBY, CONN.

C. BECHSTEIN



GRAND
AND
UPRIGHT
PIANOS.



By Special Appointment to

His Majesty the Emperor of Germany, King of Prussia,
Her Majesty the Empress of Germany, Queen of Prussia,
Her Majesty the Queen of England,
Her Majesty the Empress-Queen Frederick of Germany,
His Royal Highness the Duke of Edinburgh, Duke of Saxe Coburg-Gotha,
Her Royal Highness the Princess Louise of England (Marchioness of Lorne).

Largest Factories in Europe.

LONDON, W.

40 WIGMORE STREET,

BERLIN, N.

5-7 JOHANNIS STRASSE.

THE VOCALION ORGAN.

THE MOST IMPORTANT AND BEAUTIFUL INVENTION
IN THE MUSICAL WORLD OF THE NINE-
TEENTH CENTURY.The Music Trade and Profession are invited to hear and inspect
this charming instrument as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

THE MASON & RISCH VOCALION CO. (Limited),
Worcester, Mass.

NEW YORK WAREHOUSES:

10 E. 16th St., between Fifth Ave. and Union Square.

CHICAGO WAREHOUSES:

Lyon, Potter & Co., 174 Wabash Ave.



HIGH GRADE MEHLIN PIANOS.

Are the most Perfect, Elegant, Durable and Finest
Toned Pianos in the World. Containing more
Valuable Improvements than all others.

The Best Selling High Grade Piano Made.

EASTERN FACTORY:

PAUL G. MEHLIN & SONS,

461, 463, 465, 467 West 40th St.,
NEW YORK.

WESTERN FACTORY:

MEHLIN PIANO CO.,

Cor. Main, Bank and Prince Sts.,
MINNEAPOLIS.

WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin.
The greatest invention of the age; any radical changes in the climate, heat or
dampness cannot affect the standing in tune of our instruments and therefore we chal-
lenge the world that ours will excel any other.

AUBURN, N. Y.



JACOB DOLL,

SUCCESSOR TO

Baus Piano Company.

OFFICE, FACTORY and WAREHOUSES:
Southern Boulevard, East 133d St. and Trinity Ave.,
NEW YORK.

MANUFACTURER OF GRAND AND UPRIGHT PIANOS.

SO far as can be learned here there are no further particulars in the Cory arrest for embezzlement at Providence, R. I.

DECKER BROTHERS pianos are used at all the concerts by Sousa's Band at the Madison Square Garden this season.

ONE never hears of dull times around the factory of Mr. Freeborn G. Smith, and when one has watched the gentleman's tireless energy, one can readily understand why things move. If business does not move of its own accord Mr. Smith gets around and moves it.

THERE is nothing new in the Behr Brothers & Co. situation this week. The corporation papers are here, as we reported last week, and other details are being attended to.

The election of officers will occur shortly, and then business will commence.

THE June Architect and Builder's edition of the "Scientific American," of New York, contains a colored plate and a black and white view of the handsome residence of Mr. H. D. Cable, president of the Chicago Cottage Organ Company, situated on Asbury Park avenue, Evanston, Ill. It is a fine specimen of the modern type of high class dwellings.

MR. OTTO WISSNER received inquiries for pianos from Johannesburg, South Africa, this week. It is thus that fame circumnavigates the globe. The Wissner piano is becoming known from pole to pole. Mr. Wissner expects to sail early in July, possibly the 6th, for Germany, visiting different points of that empire. He will probably be gone until some time in September.

LETTERS PATENT have been granted for the new Schwander grand action. This leads us to remind the trade that Herrburger, Schwander & Son are never content with what they have done, but are ever on the alert to improve. This spirit is what is admired in America, as a constant progression along the lines of success, leaving each milestone passed a successful point, is just in line with American institutions.

MR. JACOB DOLL has moved his family to his summer cottage at Richfield Springs, N. Y., where they will spend the summer in enjoyment of their pleasant home. Mr. Doll can be found every day dividing his time between his two factories. He is a busy man, but possessed of the executive ability which throws work off rapidly. The Doll piano is booming, Mr. Doll being well satisfied with the progress it is making.

THE Hallet & Davis piano is having a real, a genuine, thorough-going, old-fashioned boom. The factory in Boston is a busy bee, and the number of pianos to be shipped this month will far exceed the usual monthly average. Of course it is well understood why all this is so. Changes in representation have brought about new associations and an enlarged area of trade, and the company was quick to take advantage of the opportunity offered. Yet the fact remains that Hallet & Davis are booming, no matter what may be the reason.

WE print elsewhere in this issue the constitution and by-laws of the "Music Trades Salesmen's Association of America" as it will be reported unanimously by the executive committee of that body at the next meeting of the society. The compilation of these by-laws has taken a great deal of time and the matter has been thoroughly gone over by an attorney, so as to fully cover the ground. At the last meeting of the society's executive committee Mr. J. Haynes presided, while Mr. Walter Z. Holmes acted as secretary. The meeting was held at the office of Mr. Haynes on Friday last.

—Jacob Leonard & Son, of Albany, have established a music store in the Pardue Block, Saratoga Springs.

—Samuel Marshall, of Marcus Hook, is a talented musician. He has just completed a new instrument, and is thinking seriously of having it patented. The instrument is a sither and banjo combined, and is so arranged that both instruments can be played by one person, while heretofore it has required two. It is indeed a novel arrangement, and it will no doubt make Mr. Marshall a neat little sum. He intends to make the instrument in three different sizes, and if it is successful will make a sither and guitar combined.—Chester (Pa.) "Times."

THE BRAMBACH.

Made at Dolgeville.

ATTENTION has on several occasions been called in these columns to a piano manufactured in Dolgeville, N. Y., by the Brambach Piano Company, but no extensive reference has yet been published regarding the inner mechanism of the concern.

The head of the Brambach Piano Company, and the man who conducts the factory and who is the creator of the Brambach piano, is Mr. Alois Brambach, a member of a musical family and brother of the distinguished German composer, Joseph Brambach, whose name is a household word among all those who follow the German song. Mr. Alois Brambach has been following the pursuit of piano making for years in Germany, France, England, Australia and this country, and did so for the purpose of studying the systems of construction in use or applied among the various nations.

He succeeded in acquiring an inexhaustible fund of practical information and knowledge on the subject and on every possible detail of the art, for it is in the sense of an art that he views piano making.

Some years ago he concluded to make pianos on a large scale and decided upon Dolgeville as the proper location and the best adapted for the production of pianos, and for a number of reasons. In the first place it is situated in a region rich with the best lumber for case work; secondly, it is the very home of the best quality of soundboard spruce; then in it is made the most famous hammer felt. Hammers are covered in Dolgeville; piano case moldings and cases are also made there, and in addition the advantages of receiving and shipping are equal to any on the continent since the completion of the Little Falls and Dolgeville Railroad, a feeder of the New York Central, by means of which it connects Dolgeville with every available point in the country.

The renown, the reputation of Dolgeville in the music trade, also stimulated Mr. Brambach in reaching this conclusion, and the Brambach factory was in consequence erected there. It had hardly been completed and in running order, beginning to produce instruments, when the great panic of '93 swept upon us and very naturally forced Mr. Brambach to pursue the most careful and conservative plans, and yet, despite the severity of the depression, the Brambach factory continued to ship pianos in fair numbers, due entirely to the excellent impression the pianos had made upon those in the trade who had used them.

In the meantime, however, Mr. Brambach utilized every available hour to get the factory—by the way, one of the most complete in this State—in the very best of condition, and the result is that pianos are now produced at the Brambach factory which will recommend themselves to the better class of dealers.

The instruments are constructed on the best known modern principles, built to endure all tests. As to the character of the styles of cases, the tone and touch, &c., we reserve criticism for some future occasion. In the meantime, however, we would suggest to active dealers to put themselves in contact with the Brambach Piano Company, of Dolgeville, N. Y., and learn further particulars.

AFFAIRS OF HAINES.

HAINES BROTHERS have reached a point in their affairs where something must be done, and that something done quickly. There is no use in glossing over the situation; it will do the firm no good, in fact will work it harm, for now that the trade knows of the fearfully low prices at which Haines Brothers pianos have been sold recently, to be told that Haines Brothers intend going ahead selling pianos at such figures is to place the Haines pianos among the cheap pianos—among the very cheap pianos.

The trade does not thoroughly understand that pianos sold recently from the Haines factory at low figures were so disposed of to give the house a few dollars of ready money.

Mr. N. J. Haines, Sr., has also reached a point in his honorable career beyond which he cannot go without endangering his future. Successful for many years, he is overtaken in his old age by business reverses that would tax the energies of a man of thirty. Not being possessed of the ability to meet the situation, and handicapped by age, how can he be expected to solve the problem now before him? Move he does not. He seems incapable of the power of

action. This is no detriment to his character as a man. His career has been an honorable one, and his business character has ever been praised.

Now is the time for young brains to take a hold of affairs, and for the older brain to retire. It is manifestly Mr. Haines' course to step out and enjoy his life freed from business cares and vexations. Over forty years of business activity are enough to convince the world of his integrity.

For the sake of his creditors he should now retire. Few men have been blessed with such good friends among his creditors as Mr. Haines enjoys. Few men could have gone on for six months and more, as he has done. These creditors feel that they have done their duty by an old customer. They have paid respect to Mr. Haines' character as a man. Now is his time to pay in part this tribute of friendship by retiring and allowing other heads to reorganize a business which has enjoyed prosperity and which is doomed unless it is immediately placed on a business footing.

Since last week the transfer of the two mortgages has been accomplished and an addition of \$10,000 to their aggregate of \$100,000 been put on the factory, the Manhattan Life Insurance Company being the mortgagees.

An offer for the entire business has been made, and would have been accepted by Mr. N. J. Haines, Sr., if he could have received his equity in cash. This he could not get, hence his refusal to accept. At the present time Mr. N. J. Haines, Sr., is blocking the way to a continuation of the Haines business, and his refusal to treat in a business way with business men may eventually result in a complete wind up of the Haines business and the piano may be a thing of the past.

FIRST CLASS.

CAREFUL reading of the catalogues and printed matter issued by the vast majority of makers of low grade instruments will show that they invariably designate their pianos as first class or high grade. As this is a well-known fact it is only necessary to call attention to it to remind the trade of its existence. This being so, we should like to ask whether there is any great value in the catalogue and the printed matter of makers of good and better pianos who utilize the same phrases in describing their instruments? If the manufacturer of a \$100 or a \$120 or \$130 piano goes out to the trade with a catalogue that claims among many other things that his pianos are first class and high grade, how does this affect the catalogue of a manufacturer of \$200 or \$250 piano who makes similar claims?

There is no law to prevent a manufacturer of pianos from giving them the most superlative attributes in his catalogues and advertisements; he can proceed as far in this as the language will permit. He can also get an indorsement from the editors of the cheap music trade press, and he can get it at a very small cost to him.

As all this cannot be prevented, and as the similarity in the terms and expressions used by low grade and high grade piano makers is nearly identical, of what possible benefit can most of the present catalogues be to those who make pianos of the better grade? As they stand to-day these catalogues certainly assist in selling the low grade pianos, if catalogues are used in selling pianos. If the dealers use catalogue at all, that is the result; if they use them sparingly there is hardly any use in printing and disseminating them.

Would it therefore not be a good idea to abandon for the present all the catalogues devoted to the presentation of the claim that the pianos described

The Difference

BETWEEN

BEST and NONE BETTER.

For us to claim that the Roth & Engelhardt actions are best of all would sound just as ridiculous as if our competitors made that claim for theirs; but when we say that there are none better than the Roth & Engelhardt we are repeating what our customers say and what we feel is true. Our work and use of the best materials prove this.

ROTH & ENGELHARDT,
Office: 114 Fifth Ave., NEW YORK.

are first class and high grade, and leave the field entirely to the makers of low grade instruments?

Is it not about time to remodel the old catalogue system and produce new catalogues free from the ordinary platitudes and the traditional verbose phraseology, frequently either bombastic or meaningless? Why not adopt a catalogue plan that resorts to methods which cannot be applied to the cheap or low grade pianos?

A catalogue, for instance, that publishes styles only, together with descriptions and a short introductory history of the house, would be an innovation that would attract attention. When it is stated that the pianos are made of the "finest" material, by the best expert workmen, &c., &c., and that they are in consequence first class and high grade, the statement is exactly like that of a maker of a \$100 piano who says and claims the same thing. Why then follow such a plan, and why not digress from it entirely? Why advertise just as the cheap maker advertises?

The first manufacturer of a good, medium grade piano who will issue a comprehensive, common sense business catalogue in which he says: "We are making a medium grade piano, not a piano the purchase of which consumes a large amount of money"—this manufacturer will make the first step in subjecting the catalogues of the low-grade makers to the most destructive ridicule.

We admit that it requires considerable backbone to do this, but there are piano manufacturers who have that quality, and who should see how valuable such an announcement would be as an advertising card. Such a manufacturer would at once become individualized, and as an exception to the general rule would make himself eminent in the trade.

The simple assertion that a piano house is manufacturing first-class and high-grade pianos carries a stigma with it just at present, for the lowest type of pianos made has been adjudicated upon by the small fry music trade and denominated as first class or high-grade, or both. There is no glory and there is no money in it to have your pianos called first class or high grade, for the very cheapest pianos are so-called just at present in the catalogues of their makers and in the descriptions published in the little music trade papers.

THE MEHLIN-DYER COMBINATION.

THE Mehlin Piano Company, of Minneapolis, Minn., have made a move forward which is one of the important events of the day.

The negotiations, which have been under way for some time past, have just been concluded by an arrangement with W. J. Dyer & Brother, of Minneapolis and St. Paul, to become manufacturer's agents, and handle the entire product of their factory.

The advantage of this step to the Mehlin Piano Company is at once evident. Their alliance with men of such sterling character and enterprise as the Dyers have shown themselves puts the piano into extensive channels of trade already occupied by the Dyer Brothers, and furnishes an assurance that the piano and the trade who handle it will be thoroughly protected.

The Dyers have been so long identified with high grade instruments that it is characteristic of them to select so admirable a piano as the Mehlin for their trade throughout the entire West and where their other piano agencies do not extend.

All in all the move presents advantages so unique to the manufacturers, to the Dyer Brothers and to the trade generally that it is worthy of a place among the most important events of the year.

FILE YOUR CERTIFICATE.

UNDER the Corporation Laws of this State, a foreign corporation, if it desires to have a legal standing here, must file a certificate of its corporation in the office of Secretary of State at Albany, and failing to do so it cannot be recognized here before the law as a corporate or living body.

The Pratt, Read concern, of Connecticut, a "foreign" body, instituted legal proceedings against N. J. Haines, Sr., and secured a judgment of \$60 odd dollars against him. The judgment was shown to be null and was vacated because the Connecticut concern had failed to file its certificate at Albany.

In fact the new laws of this State on corporations make it more difficult than it has heretofore been for

foreign corporations doing business here to take advantage of the fact that they are "foreign" because incorporated in another State. Of course this does not apply to the case of Pratt, Read & Co., which is a Connecticut corporation, but to New York concerns incorporated for certain conveniences, such as taxes, etc., in "foreign" or adjoining States but, as has recently been demonstrated, this method of incorporating has its serious drawbacks.

MUST BE A STENCIL.

EATON, Preble Co., Ohio.

To the Editors of The Musical Courier:

Will you please inform me where the John Church Organ is manufactured. Is it a stencil instrument?

Yours very truly, J. J. MILLAR.

WE have never heard of a Church Organ factory; that is, there are a good many factories where church organs are made, but not any where a John Church organ is made, as far as we know. We were under the impression that these people were out of the stencil business, and we hope that this organ inquired about is some second hand old instrument. It would be very bad if the great John Church Co. were engaged, at this late date, in selling stencil organs.

ANOTHER CONSPIRACY.

THE reliability of the average small music trade paper can be estimated by the publication of the "news" that our Mr. Blumenberg had left for Europe last Thursday. We had not heard of it. If he has left the country he would at least not be seen prowling around this office during business hours. Probably it is another MUSICAL COURIER conspiracy, and when they catch these conspirators look out for revelations. The Senate Investigating Committee will not be in it. Old divorce cases, illegitimate children to be supported, embezzlements and decamping at midnight, fraudulent bookkeeping, perjured affidavits, &c., will be brought to light all the way from London to Denver and back to New York, and there will be a perfect avalanche of horrors.

These conspiracies, midnight escapes to Europe, blackmailing of blackmailers and United States Mailing and Femaling must stop. The dealers can stop it. If they all will stop buying pianos nobody will not buy nothing, and where will we all eat? Then comes the manufacturer. He can stop it. How?

Ah, gentlemen, that is the next point. What ought to be done? Lawsuits are windy and expensive, and there is no remedy. Let us write a play! No; that will bust us again. Lecture; shall we? No, for God's sake. Wealth, intelligence, culture, boodle, brains, everything gone! After all there is one thing left us, let us start another music trade paper with 6,000 paid subscribers to begin with and be happy.

Let us exchange checks, oh! let us. Let us exchange drafts, please let us. Oh let us collect the little bill in advance, let us and oh let us eat lettuce!

The next chapter of the huge conspiracy will be published in the next new trade paper to be issued after the present one has again busted. Creditors are requested to relinquish all claims gracefully.

WEBER.

Projected Improvements.

THE Weber Piano Company have leased the old Behr Brothers & Co.'s wareroom on Fifth Avenue, and will immediately move their stock into it, remaining there until projected improvements have been made in their present premises.

The name of Weber is coincident with the commencement of the manufacture of high grade pianos in America. Way back during the time when several manufacturers of high grade pianos were striving for supremacy Mr. Albert Weber was already a prominent figure. More need not be written about this man whose name became so thoroughly identified with the history of the piano trade. The name of Weber has stood since that time as a synonym of tone. "The wonderful Weber tone is found only in the Weber pianos" is the present advertising cry of the Weber piano house. This "wonderful Weber tone" has been recognized time and time again by a host of great piano experts and artists.

Recognizing that this is the age of culture and refinement and that instruments of the high grade of the Weber piano should be sold within warerooms whose beauty fitted the excellence of the piano, it has determined to make the new Weber warerooms now to be built the handsomest in New York. To do this the house spares no expense, giving the architect but directions for utility, allowing him to give his fancy free rein as to ideas of decoration.

The outside stairs of the present building will be torn out and an elevator placed inside the building. This will give considerable additional room to the main wareroom on the ground floor, as well as give a large street front.

The space saved on the second and the third floors will be more than on the first, hence these floors will be largely increased in floor space. The second floor will contain instruments, while the front of the top floor will be given up to elegant offices, something the Weber Piano Company has been very economical of heretofore. Back of the offices will probably be kept the renting stock.

The decorations of the whole building will be superb. The building is to have an entire new front, and the exterior in beauty will match the interior, although of a more sombre character.

Inside this beautiful building will be carried a large stock of elegant Weber pianos. The whole scheme is in line with the liberal policy outlined this year for the Weber piano, and the execution of which will place the name of Weber more prominently before the people than it has been during the past 15 years.

Behning Matters.

THE reorganization of Behning & Sons is going on. At this moment no one can even say just what will be the new name of the company. Mr. Henry and Mr. Gustave Behning will probably constitute the new concern. They have been offered a factory at Stamford, Conn., and last week were approached with an offer of several floors of the old Roosevelt organ factory. At present all of the Behning boys' plans are in a chaotic state, and nothing definite can be given out beyond the fact that the Behning piano will be made in the future.

The Wonderful WEBER Tone

IS FOUND ONLY IN THE



PIANOS.

WAREROOMS: Fifth Avenue and 16th Street, NEW YORK.

EUROPEAN EDITION

OF

The Musical Courier.

THE one European Edition of THE MUSICAL COURIER to be published as a London paper will be incorporated in one of our regular August numbers and distributed in that manner all over the United States BESIDES the distribution it will receive as a London paper. Hence advertising in it will cover substantially the whole Globe. It will reach the readers in all parts of the various continents in time for the fall trade.

The Singer Piano Company.

THE Singer Piano Company, which has been organized under the laws of New Jersey with a capital stock of \$220,000, divided into 2,200 shares at a par value of \$10 a share, will manufacture and place upon the market Mr. Carl Brambach's inventions, among which is a patent key bottom and a resonating sound-board.

The incorporators are Mr Alfred Singer, owning 25 shares; Mr Chas. W. Brambach, 25 shares; Mr. Arthur De Bausset, 25 shares, and Mr. Edwin V. Machette, 25 shares. It is said that \$50,000 will be paid in. A factory has been engaged in West Hoboken, N. J., and the new concern will immediately engage in manufacture. Mr. Chas. W. Brambach, it will be remembered, was in the Estey factory, where he showed much aptitude as an inventor. It is to bring his inventions forward that this company has been organized.

In Chancery of New Jersey.

Between

CHARLES E. DODD,
Complainant,

AND

THE HUNER PIANO CO.,
Defendants.

On Bill, &c.

Please take notice, that I have on this day filed with the Sergeant-at-arms, at the Chancery Chambers, in the City of Jersey City, my report of receipts and disbursements as Receiver of the Huner Piano Company, and of the sale at public auction of certain assets of said company, and other matters and things, including my allowance of the claim of Charles E. Dodd for \$48.30, which heretofore I refused to allow, and on Monday, the eleventh day of June, 1894, at ten o'clock in the forenoon, at said Chancery Chambers, I shall apply for an order allowing and confirming my report, and all matters and things therein contained, and for a further order fixing my fees as said Receiver, and directing me to distribute the assets in my hands, and you are hereby warned to be present, and present objections to my said report if you desire so to do.

Yours truly,

CHAUNCEY G. PARKER,
Receiver of Huner Piano Co.

Dated, June 5th, 1894.

That Copyright Case.

COL. DALTON, the collector of customs, has heard from the department concerning Mr. Drumheller's box of music, which was held up a week or so ago because the importers, the Bollman-Drumheller Music Company (now Drumheller-Thiebes Music Company), were suspected of an attempt to evade the copyright law by running in music printed in Germany and purporting to have been copyrighted in this country. The department authorized the collector to give Mr. Drumheller three copies of the book for copyright purposes, and to release the package as soon as the copyright had been accomplished.

The district attorney, however, is confident of having a case against the importers for a violation of the copyright statute, and in due season he will bring a civil suit to recover \$100, which is the penalty prescribed in such cases. —St. Louis "Globe-Democrat."

Two Meetings.

AT a meeting of the Musical Merchandise Board of Trade held in New York, May 29, no particular business was transacted, but an interesting discussion was entered into and it was mutually agreed not to issue any more catalogues containing prices until 1895, all members present signing the agreement. The reason for this agreement was the present unsettled state of the country because of the uncertainty of tariff legislation. Ulti-

mately it was learned that A. Pollman would not sign and the matter was therefore left open.

On Tuesday, June 13, the annual meeting of the Music Publishers' Association of the United States was held at the Gilsey House. Mr. John C. Haynes, the president of the association, presided. Representatives of the different music publishing houses of the country were here and in attendance at the association's meeting. As we go to press we learn that the present officers will probably be elected to serve another term. Also rumor has it that Lyon & Healy purpose to resign from the association, as did the John Church Company 'way back in December.

Weser Weds.

MR. JOHN A. WESER
MISS ELISE LUDERITZ

Married

Wednesday June sixth 1894

New York

THIS was the modest announcement with which those who are so fortunate as to be friends of Mr. John A. Weser in the piano trade were informed of one of the most important steps which that gentleman has ever taken.

It is characteristic of the man, this quiet way of treating such a matter, and no one who was not invited to the nuptials need feel offended, because John Weser is not a man given to making a fuss over anything he does. The staff of THE MUSICAL COURIER extends to him sincere congratulations.

Chickering Hall.

CHICKERING & SONS,
NEW YORK, June 11, 1894.

Editors The Musical Courier:

IN order to correct an erroneous impression relating to a possible abandonment of our hall, in connection with projected alterations in our building, we beg to inform you that Chickering Hall will be open for engagements for the season of 1894-95.

We are now booking dates, and would be pleased to have you favor us with a visit at our warerooms at your earliest convenience.

Respectfully yours,

CHICKERING & SONS.

Steinway Selected.

NEW YORK COLLEGE OF MUSIC,
128 and 130 East Fifty-eighth street,
NEW YORK, June 11, 1894.

Editors The Musical Courier:

GENTLEMEN—I beg to state that a move of great importance at the New York College of Music will be the exclusive use of the Steinway pianos in the future. For that purpose I have selected seventeen Steinway pianos, which will be delivered at the college next week. Several more pianos will be added during next season.

Respectfully yours,

ALEX. LAMBERT.

An Interesting Case.

BELOW is a decision of interest to dealers in the State of Louisiana. It seems that a piano leased from a dealer by a musician, thus becoming a tool of his trade, is exempt from seizure for rent. This gives the dealer protection from the toils a landlord can weave about the effects of a musician renting a piano. Here is the decision:

The suit of Mrs. M. E. McCarthy vs. E. M. Cortesi, involving the question of lessor's privilege, was decided yesterday by Judge Monroe. Mrs. McCarthy sued for rent, and seized a piano on the premises of defendant. Mr. Philip Werlein, who had sold the piano, intervened, claiming a lien on the instrument. The court held substantially as follows:

"While an absconding lessee cannot plead that a piano belonging to him in a rented house is exempt from seizure by the landlord, a person who has leased his piano to an absconding lessee in the belief and faith that his piano would be exempt as the instrument of his calling, can on showing the fact that it was the instrument by which he made a living, giving lessons thereon, plead the exemption."

Judgment was accordingly given exempting the piano from seizure. E. T. Merrick, Jr., represented Werlein, and C. P. Fenner, the landlord.

—W. B. Wilson, traveling man for Wm. Tonk & Brother, has recently returned from a trip. He reports that the business done by him showed general improvement over that of the past few months.

—What's this "Somer" piano that the Schomacker Piano Company are advertising now? It's name is spelled differently from either Sohmer & Co.'s or that of the Sebastian Sommer Piano Company. Who makes this one?

—Grant Jones has purchased a half interest in the music store of W. R. Scott on West Federal street, Youngstown, Ohio. Mr. Jones has been identified with the establishment for a long time and is quite well known there.

Benjamin Curtaz.

AS announced in the last issue of THE MUSICAL COURIER Benjamin Curtaz, one of the best known music dealers on the Pacific Coast, died at his home on Bartlett street, San Francisco, on May 30.

Mr. Curtaz was born in Baden-Baden, Prussia, on December 26, 1833, and in 1851, when about eighteen years of age, came to America and four years later established himself in Boston as a piano maker, removing to San Francisco in 1857.

In that city he soon established himself in his chosen business and remained engaged in it until his death.

Mr. Curtaz started with very limited means, but he soon established a reputation for strict honesty, to which he speedily added a name for generosity, which he won for himself by many acts of kindness to those in need. He always took a deep interest in his business and of late has had the pleasure of watching a handsome building arise for its accommodation on the corner of O'Farrell and Bagley streets. He lived, however, but just long enough to see his new structure completed.

Mr. Curtaz leaves a widow and eight children, five of whom are married.

Those Klaber Judgments.

IN reference to the confession of judgments by himself and his brother, as recorded in the last issue of THE MUSICAL COURIER, Mr. Emil Klaber says:

When the Madison Square Bank failed, foreseeing that the Automaton Piano Company would be involved in the ruin I asked for my friend Mr. de Freece's appointment as receiver of the company. This was necessary, as it was known that the bank backed the company largely. Now to protect the Automaton Piano Company's wareroom or selling agency on Broadway, which is distinct from the Automaton Piano Company, of which Mr. de Freece was temporary receiver, my brother and myself confessed judgment to maturing obligations, and applied for Mr. de Freece's retention as a permanent receiver. That is the whole story.

Mr. Klaber is busily engaged superintending the decoration of some elegant warerooms at 1199 Broadway, which will be kept open evenings until 12:30.

In Town.

AMONG the trade visitors to New York the past week and among the visitors to the office of THE MUSICAL COURIER were the following:

O. W. Goodwin, Auckland, New Zealand.
A. Brambach, Dolgeville, N. Y.
H. L. Greywack, Troy, N. Y.
O. C. Klock, Oswego, N. Y.
Otto Sutro, Baltimore, Md.
R. B. Lee, Richmond, Va.
J. G. Ebersole, Cincinnati, Ohio.
Sylvester Tower, Cambridgeport, Mass.
Rufus W. Blake, Derby, Conn.
George B. Kelly, Boston, Mass.
W. H. Poole, of Poole & Stuart, Boston, Mass.
E. N. Kimball, Boston, Mass.
P. P. Gibbs, Chicago.
E. P. Carpenter, Washington.
Charles Keidel, Baltimore.
John C. Haynes, Boston.

Trade Notes.

—J. W. Hawd, formerly a music dealer at Gloversville, N. Y., has removed to Ilion, N. Y.

—Ames & Burk, Norfolk, Va., have taken the A. B. Chase piano in their territory, and will handle it as a leader.

—Congressman C. G. Conn, the Elkhart, Ind., band instrument manufacturer, has purchased the Washington, D. C. "Times."

—The Olean Music Company has opened a branch at Smithport, Pa. The store will be in charge of Messrs. Babbitt and Doyle.

—The Weaver Organ and Piano Company yesterday shipped 10 of their fine organs to Auckland, New Zealand.—York (Pa.) "Age."

—The trade is herewith notified to inquire at this office before having any trade relations with one Fred A. Church, of Texarkana, Ark.

—W. P. Owen has opened a music store at 730 Main street, Joplin, Ill. He has been in active business for many years in Joplin and is well known.

—It has been decided that the Erd Piano Company will not remove to Milwaukee, as it was rumored it would, but will remain at Saginaw, Mich.

—Foote's music store at Lowell, Mass., was entered on June 4, and several articles of trifling value were taken. It is believed to have been the work of boys.

—Mr. F. J. Mabon, traveler for Paul G. Mehlin & Sons, having spent a short vacation in the West, has returned to New York, securing some considerable orders on the way home.

—Mr. O. W. Goodwin, formerly of Victoria, British Columbia, and latterly of Auckland, New Zealand, has returned to America, and will settle somewhere in California, where he will deal in pianos.

—Mr. Almon J. Fairbanks, formerly salesman and pianist with the Estey Organ Company, Boston, has accepted the position of head salesman with Chandler W. Smith, New England representative for the Gildemeester & Kroeger, and the Shaw pianos, 100 Boylston street, Boston.

—Jacobs Brothers have purchased the Newby & Evans warerooms, 1041 Broadway, Brooklyn, E. D., and have fitted up the place for their own accommodation. They will carry a line of sheet music, which department will be in charge of Mr. Hess, who served Newby & Evans in the same capacity.

ESTABLISHED 1846.

C. G. RÖDER,

LEIPSI, GERMANY,



Music Engraving
and Printing,
Lithography and
Typography,

Begs to invite Music
Houses to apply for
Estimates of Manu-
scripts to be engraved
and printed. Most
perfect and quickest
execution; liberal
conditions.

LARGEST HOUSE for MUSIC ENGRAVING and PRINTING.

Specimens of Printing, Title Samples and Price List free on application.

GORGAN & GRUBB,

(Successors to F. FRICKINGER), Established in 1837.

MANUFACTURERS OF

PIANOFORTE ACTIONS.

Grand, Square and Upright.

NASSAU, N. Y.

UNRIVALLED



UNSURPASSED

GEORGE BOTHNER,

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

Pianoforte Actions,

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET.)

WESER BROS.,

MANUFACTURERS OF

PIANOS.

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.

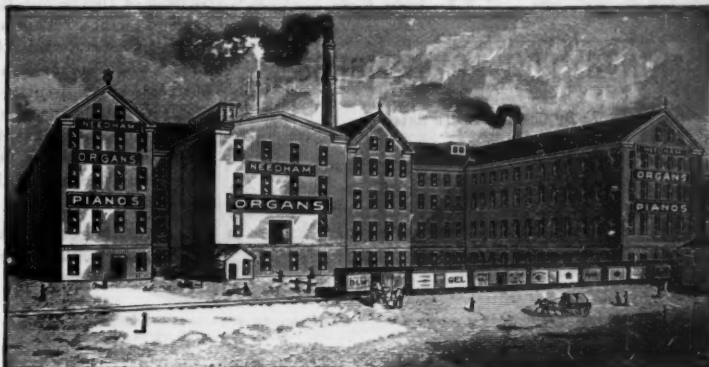
**THE
NEEDHAM**

PIANO ORGAN
COMPANY,
— MANUFACTURERS OF —

THE NEEDHAM PIANOS, THE NEEDHAM ORGANS

UNEXCELLED FOR
FINISH, DURABILITY AND TONE.

LEAD THE WORLD FOR
QUALITY AND WORKMANSHIP.



R. A. COLE, SECRETARY.

CHAS. H. PARSONS, PRESIDENT

Office and Warerooms, 36 East 14th St. (S. W. Corner Union Square), New York.

FOREIGN AGENCIES:

GREAT BRITAIN—HENRY AMBRIDGE, London.
RUSSIA—HERMAN & GROSSMAN, St. Petersburg and
Warsaw.
AUSTRALIA—SUTTON BROS., Melbourne.
GERMANY—BÖHM & SON, Gera-Reuss.

NEW ZEALAND—MILNER & THOMPSON, Christ-
church.
INDIA—T. BRYAN & CO., Calcutta.
BRAZIL—F. RICHARDS, Rio Janeiro.
(For American Agencies address Home Office as above.)

R. W. TANNER & SON,

MOUSE PROOF

Pedal Feet



ALBANY, N. Y.

OVER
100,000 PAIRS IN
USE.

Send for Catalogue.

NEARLY 60,000 SOLD!!

**PEASE PIANO Co.,**

316 to 322 West 43rd Street,

NEW YORK.

No. 46 Jackson Street,

CHICAGO.

**G. O'CONNOR**Manufacturer
and Carver of**Piano Legs,**

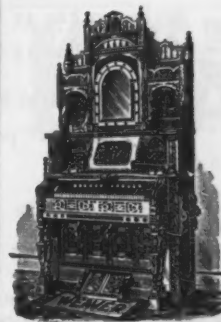
LYRES and

PILASTERS,

IN A VARIETY OF
STYLES.Orders from dealers prompt-
ly attended to.

FACTORY:

810 & 812 West 35th St

Bet. 30th and 31st Aves.,
NEW YORK.

YOURS
IF
YOU
PAY
THE
PRICE.
—
NO
Exorbitant
PRICE.

STYLE TRIUMPH—OUR LATEST.

Weaver Organ & Piano Co., York, Pa.

HOW TO GET TRADE.

UNDER this head we expect to give each week valuable suggestions to dealers in pianos, organs and musical merchandise. We will try to answer any questions about advertising which our subscribers send in, and will reproduce and criticise advertisements which they now use if it is desired.

We are also prepared to furnish bright and original advertising matter to those who wish it, daily, weekly or monthly, at very moderate charges.

The original ads. published each week may be readily adapted to suit any store and any locality. If such use is made of them we would be glad to know it, and to receive marked copies of the papers containing them.

HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. XXXIV.

The Chicago Cottage Organ Company are putting out some advertising of their piano case organ. They are making a mistake in it which is very often made. Here is one of the ads.:

This may be in a measure true. Still it never does any harm to reiterate a fact and to impress it on the minds even of those who already know it. Most of us are very forgetful, and reminding cannot possibly do any harm. It may do some good. The circular or advertisement may fall into strange hands. This is only a small chance possibly, but it is a chance, and an advertiser cannot afford to let any opportunities or possibilities be lost.

When a man starts to write a circular or an advertisement, or to decide upon how and where and when he shall advertise, he ought to have his mind free from all other things. No detail is too insignificant. Sometimes the very smallest things are the ones which prove themselves to be the most important. This is truer in advertising than in anything else.

Advertising is a subtle science, so subtle, in fact, that by most of the people it is regarded as more or less of a game of chance. This is a mistake. There is nothing in the world more certain than advertising if it is properly done. You can make a failure in anything—any line of business—if you do not go about it with a full understanding of its details and careful attention to them. Leave one single, little, insignificant screw out of a locomotive and sooner or later there is going to be a smash-up. Whenever advertising doesn't pay there is a loose screw or a lost one some place.

Glunt & Klingsmith are booming the A. B. Chase pianos in Greensburg, Pa. They are using reading notices in the

although I am somewhat at a loss to know exactly what "a perfect paradox of possibilities" might happen to be.

I do not know, but I should think that these concerts, recitals, and that sort of thing would prove quite profitable if they were followed up with reading notices, and if a nice

A WONDERFUL INVENTION.

An Exhibition at Glunt & Klingsmith That Astonishes Musicians.

Between 300 and 400 people visited the store rooms of Glunt & Klingsmith Thursday evening to witness a display of A. B. Chase pianos by that firm, assisted by N. L. Gebhart, a member of the A. B. Chase Company, and to listen to a piano recital by the well-known pianist, Guy G. Phillips, of New London, Conn.

The A. B. Chase pianos have long been of the highest order of instruments, but, as stated by the World's Fair judges in giving these pianos an award, "A new feature deserving of the highest commendation is the Octave Pedal, by means of which heretofore unattainable effects may be obtained."

This is a perfect paradox of possibilities, and the musical effects produced Thursday evening by Mr. Phillips were pronounced astonishing by those present, among whom were some of Greensburg's best musicians and most competent critics. It doubles the strongest fortissimo, and yet enables the performer to echo the faintest pianissimo. Its range of variety of effects between these extremes is almost infinite.

By the use of this invention even a child who cannot reach an octave can by playing single chords obtain perfect octave chords. In striking a single key two notes are sounded, and two keys sound four notes. In fact it is, sounds as a prominent musician said, "practically two pianos in one."

It is creating a sensation among musicians, who pronounce it the greatest invention in musical lines in a generation. The A. B. Chase Company control the invention, and it can be had only on their instruments, and puts their pianos, always among the best, easily in the lead of all competitors. It will be worth your while to visit the music rooms of Glunt & Klingsmith, who will be glad to show you this wonderful invention, whether you desire to purchase or not.

lot of printed matter was distributed to the people in attendance.

A New York house made quite a hit a year or more ago in advertising their music boxes. In the daily papers each day they published a short program, starting out, for instance, with the headline, "Gottschak's 'Last Hope,'" following with half a dozen other well-known titles that were to be played that afternoon. They found that the advertisement was very profitable.

Following up the advertising of the Bradbury Piano Com-

SCHOOL TEACHER'S FREE TRIP TO EUROPE.

BALLOT.

May 26, 1894.

For.....
.....School.

For the thirty-day trip to Europe to be presented the most popular school teacher in the District by the "BRADBURY PIANO CO." W. P. VAN WICKLE, 1225 PA. AVE.

In addition to the thirty-day free trip to Europe with all expenses paid, the winner will also receive these gifts from the following leading merchants:

Jas. S. Topham Will
Give Steamer Trunk.

B. H. Stinemetz & Son Give
One of Heath's Best Hats.

J. B. Chamberlain Gives
One of His Best Kodaks.

Woodward & Lothrop,
Give a Steamer Rug.

E. P. Mertz Gives a
Handsome Toilet Case.

W. B. Moses & Sons
Give Fine Steamer Chair.

Upright Piano, \$5 Month.

A party has left with us a Fine Upright Piano, nice tone and action, in good condition. Cost \$350 new. Will sell to reliable party for \$100; \$10 down; balance \$5 per month. All your own in eighteen months. Discount for cash.

BRADBURY PIANO CO.,
1225 Pa. Ave.

pany in their contest for the most popular school teacher, here is one of their recent advertisements, from which it

PIANO CASE ORGAN.

STYLES 300 AND 305

MADE IN SIX OCTAVES ONLY.



Length, 4 ft. 3 in.; Height, 4 ft. 5 in.; Width, 1 ft. 11 in.

Case, Oak or Black Walnut.

Style 300 has 12 Stops and same combination as our Style 40.

Style 305 has 13 Stops and same combination as our Style 45.

For general excellence throughout this Piano Case Organ is the best yet produced.

CHICAGO COTTAGE ORGAN CO.

The fault I have to find is merely that it does not tell enough. It does not make a strong talk for the organ. The idea of course is that nobody will see this ad. who does not know about the Chicago Cottage Organ Company's instruments

papers, one of which I reproduce, which tells the whole story, I think.

There are four or five good notices in each issue of the daily papers. Reading notices are very effective when they are well written. I should say that this one is fairly good,

STRICH & ZEIDLER, • PIANOS. •

Factory and Warerooms, 511 & 513 E. 137th St., New York

HAZELTON BROTHERS

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

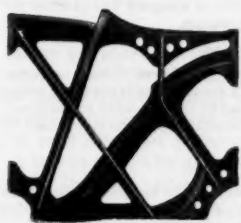
Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK

FARRAND & VOTEY,

High Grade Organs,

Branch Offices:
NEW YORK. CHICAGO.

DETROIT, MICH.



PIANO PLATES.

Send your address and receive a Sample Plate
and Prices. Charges prepaid.

L. E. HOYT & CO., Walton, N. Y.

CLEVELAND FOOTE, Agent, 47 Broadway, New York

THE COLBY PIANO CO.,

MANUFACTURERS OF

GRAND AND UPRIGHT PIANOS.

Factories and Main Offices: ERIE, PA.

CHICAGO: 327-329 WABASH AVENUE.

THE JULIUS N. BROWN CO., WESTERN AGENTS



Hartford Diamond Polish Co.,

HARTFORD, CONN.

DEAR SIR:

We find nothing to equal the Diamond
Polish. Yours truly,

TABER ORGAN CO.

Equally good for Pianos or Organs.

Worcester, Mass., May 21, 1894.

OUR BUSINESS—

PIANO CASES.

OUR ADDRESS—

PHELPS & LYDDON,
Cor. Allen and Main Sts.,
Rochester, N. Y.



STULTZ & BAUER,

— MANUFACTURERS OF —

Grand and Upright PIANOS.

FACTORY AND WAREHOUSES:

338 and 340 East 31st St., New York.

R. SINGEWALD, DRESDEN, GERMANY,

MANUFACTURER AND LICENSEE OF

Accordions and Symphonion Music Boxes and
Victoria and Gloria Organettes. Greatest Novelties.

EXPORTER OF ALL KINDS OF MUSICAL INSTRUMENTS AND ARTICLES.

ILLUSTRATED CATALOGUE, WITH PRICES, FREE.

Highest and Special Award, World's Columbian Exposition, 1893.



CARL FISCHER,

6 & 8 Fourth Ave., New York.

Sole Agent for the United States for
the famous

F. BESSON & CO.,
LONDON, ENGLAND.

Prototype Band Instruments, the easiest blowing and most perfect instruments made.
Band and Orchestra Music, both foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application.

Musical Merchandise Department, wholesale and retail, complete in all its appointments. Everything is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the best quality obtainable. Some of the many Specialties I Represent: E. RITTERSHAUSEN (Berlin), Boehm System Flutes; COLLIN-MEZZIN, Paris. Celebrated Violins, Violas and Cellos; BUFFET PARIS (Evette & Schaeffer), Reed Instruments; CHAS. BARIN and SUSS celebrated Violin Bows.

CHASE, ROBERTS & CO.,

MANUFACTURERS OF

PIANO VARNISHES

BROOKLYN, N. Y.

Zanzibar Varnishes a Specialty.

PRESCOTT

WITH THE NEW
SOFT STOP.

EXCEL IN
TONE, TOUCH, DESIGN,
DURABILITY AND WORKMANSHIP.



HIGH GRADE.—TWO SIZES.—TEN STYLES.

TERRITORY PROTECTED. WRITE FOR PRICES.

PRESCOTT PIANO CO.

CONCORD, N. H.

STRAUCH BROS.,

MANUFACTURERS OF

Grand, Square and Upright

PIANO ACTIONS and KEYS.

22, 24, 26, 28 & 30 TENTH AVENUE,
57 LITTLE WEST 12TH STREET,
453 & 454 WEST 13TH STREET,

New York.

MUNICH ZITHERS.



Acknowledged as of most
excellent manufacture.
(Premiums: Paris, 1867;
Wittenberg, 1869; Nürnberg,
1882, &c.) Easy
response; large tone;
solid construction. Only
best seasoned material
used.

F. X. LECHNER SOHN,

ESTABLISHED 1865.

Eisenmannstr. 2. MUNICH, GERMANY.

KRANICH & BACH

Grand, Square and Upright

PIANOS.

Received Highest Award at the United States
Centennial Exhibition, 1876,

And are admitted to be the most Celebrated Instruments of the Age. Guaranteed for Five Years.
Illustrated Catalogue furnished on application.
Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street.

Factory, from 233 to 245 E. 23d St., New York.

would seem that the prize giving mania has taken a pretty strong hold on the business men of Washington.

As I said before, this may be a good thing, but I have serious doubts of it.

I remember some years ago a national encampment of the militia of the country at Indianapolis.

The largest store offered as a prize a \$1,200 sword, to be given to the most popular officer in attendance at the encampment. When the voting was ended it was found that a local captain had received the greatest number of votes, the next greater number having been received by the captain of the Washington company. The local captain gave an exhibition of very bad taste in accepting the sword, as it was almost certain that a local man would receive more votes than a visitor. All of the visiting companies were, of course, more or less disgusted with the whole transaction. The store offering the prize proposed to have another sword made in exact duplicate of the original one, to be given to the Washington captain. This, however, was not done, and taking it altogether the \$1,200 was virtually lost as an advertisement. In fact, it was probably worse than lost, because even among the residents of the city the store was blamed for not arranging matters in a better way.

In any contest of this kind there is always the chance that the defeated candidates and their friends will feel hurt and sore over the defeat. Besides that, this is really not advertising. It is an effort to get advertising by an indirect method. It savors of an attempt to deceive people, in that it is an effort to get their attention to a subject in which they are not interested by investing it with an attractiveness entirely foreign to it.

I think that the advertising which is best is the kind that attends strictly to business and makes no pretenses; which says frankly upon its face: "The object of this advertisement is to secure trade, because we are going to make a profit on it."

THE SALESMEN'S SOCIETY.

Constitution and By-Laws of the Music Trades Salesmen's Society of America.

PREAMBLE.

FOR the purpose of perfecting an organization which shall be both social and for our mutual benefit, we, the salesmen of the music and kindred trades of America do hereby agree upon and adopt the following constitution and by-laws for our society:

ARTICLE I.

Name.

SECTION I. This organization, incorporated under the laws of the State of New York, shall be known as the Music Trades Salesmen's Society of America.

Object.

SEC. II. The object of this society is to bring about a closer personal contact and a better acquaintance between the numerous salesmen of this country employed in the music and kindred trades, with a view to adopting and carrying out plans which, while in no way interfering with the relations between employers and employees, shall tend toward the mutual benefit and protection of its members and their families.

Seal.

SEC. III. The society shall have an official seal with appropriate design, which shall be affixed, embossed or printed upon all official documents issued under its authority.

ARTICLE II.—MEMBERSHIP.

Members.

SECTION I. Any male citizen between the ages of 21 and 55 years of good moral character, and employed in the music, musical instrument or musical instrument supply trades, shall be eligible to membership in this society.

Application.

SEC. II. A—Each applicant for membership must sign the application furnished by the society and must be recommended by two members in good standing.

B—Said application must be accompanied by \$3 as an initiation fee, the amount of one assessment, as provided in Act IV., Sec. IV., and one quarter's dues.

C—The application must be read in a regular meeting of the executive committee, and placed on record for one month, and held with all fees by the secretary until disposed of.

Qualification.

SEC. III. A—The executive committee shall act on all applications by ballot. If two or more negative ballots are cast the applicant shall be declared rejected, and all fees shall be returned by the secretary.

B—If the application is favorably acted upon the applicant shall thereupon become a regular member in good standing and entitled to all privileges of the society.

Beneficiaries.

SEC. IV. Every applicant shall enter upon his application the name and residence of the person or persons to whom he desires any benefit to be paid. All such applications are to be kept on file by the executive committee.

Change of Business.

SEC. V. Change of business subsequent to becoming a member of this society shall not operate to impair membership, but forfeits the right of holding office. This also applies to members who become dealers, manufacturers or employers in the music trade.

Honorary Members.

SEC. VI. Honorary members of this society shall be chosen only upon the unanimous vote of the executive committee and upon the written nomination of five members in good standing. No person shall be made an honorary member who is eligible to regular membership. Honorary members shall not hold office, enjoy the pecuniary benefits or be subject to fees, dues or assessments in this society.

ARTICLE III.—OFFICERS.

Officers and Trustees.

SECTION I. The Executive Officers of the Society shall be, viz.:

President.
First Vice-President.
Second Vice-President.
Third Vice-President.
Secretary.
Financial Secretary.
Treasurer.
Six Trustees.

Executive Committee.

SEC. II. The elective officers and trustees shall constitute the executive committee.

Elections.

SEC. III. A—Officers and trustees shall be elected by ballot at the regular annual meeting of the society as per Art. IV., Sec. I.
B—Officers shall serve a term of one year.

C—Trustees shall serve a term of three years, except as herein-after provided; at the first annual election two trustees shall be chosen to serve three years, four to serve one year. At the second annual election two trustees shall be chosen to serve three years, two to serve one year. At the third annual election and at each succeeding one, two trustees shall be chosen to serve three years.

Election Rules.

SEC. IV. A—The presiding officer shall act as judge at an election, shall appoint two members as tellers and declare the results to the society.

B—A majority of the valid votes cast shall be required to elect.

C—When more than two candidates contest for the same office the candidate receiving the least number of votes shall be withdrawn after each ballot.

Duties—President.

SEC. V. A—The president shall preside at all meetings of the society and of the executive committee, shall enforce the laws, rules and usages of the same, and decide all questions of order, subject to an appeal to the society or executive committee.

B—He shall appoint all committees unless otherwise ordered, and shall be ex-officio member thereof.

C—He shall sign all orders of the financial secretary on the treasurer for all money ordered to be paid by the executive committee.

D—He shall sign all orders for benefits drawn by the financial secretary on the treasurer subject to a certificate from the relief committee.

E—He shall countersign all checks drawn on the bank by the treasurer.

Vice-Presidents.

SEC. VI. In the absence or in case of disability of the president, the first vice-president, and in his absence or disability the second vice-president, and in the absence or disability of the second vice-president the third vice-president shall perform all the offices and duties of the president.

Secretary.

SEC. VII. A—The secretary shall keep accurate reports of the proceedings of the society and executive committee which he shall record in a book kept for that purpose; shall conduct the general correspondence and have charge of the seal and records.

B—He shall prepare an annual report of the work of the society.

C—He shall notify all applicants who have been elected to membership and return fees to those who have been rejected.

D—He shall immediately notify the president, financial secretary, treasurer and relief committee of the death of a member and procure a death certificate or other positive proof thereof.

E—He shall notify the financial secretary of the acceptance of new members and of the withdrawals, suspensions or expulsions of members.

Financial Secretary.

SEC. VIII. A—The financial secretary shall keep a full and correct account between the society and its members.

B—He shall receive all money due to the society and pay the same to the treasurer as soon as possible.

C—He shall notify all members of assessments immediately on receipt of notice from the executive committee.

D—He shall keep a separate account of the general, the relief and the reserve funds.

E—He shall prove and indorse all orders and bills on the treasurer before they are passed upon by the executive and relief committees, and present the same to the president for his signature.

F—He shall notify all members when they are in arrears for dues and assessments, and from time to time furnish a list of members who are in arrears to the president.

G—He shall make out quarterly reports of the condition of the separate accounts, or at any time when ordered to do so by the executive committee.

Treasurer.

SEC. IX. A—The treasurer shall receive from the financial secretary all money received by him for the society, and give a receipt therefor.

B—All funds so received by him shall be deposited in his name as treasurer of the society in such bank or other depository as the executive committee may by resolution designate; to be drawn out only on checks signed by him as such treasurer and countersigned by the president when so ordered by the executive committee or relief committee.

C—He shall pay all orders on him signed by the president and the financial secretary.

D—He shall keep a regular and correct account of all money received and paid by him and shall have his account ready for settlement or report at any time when called for by the executive committee.

F—He shall keep separate accounts of the General, Relief and Reserve funds, and shall not use the separate funds for any other purpose than provided for in Article IV. Sections III., IV., V.

Trustees.

SEC. X. The trustees shall have the supervision of all the property of the society and keep a correct record and account thereof. They shall have the custody of the bonds given by the officers and perform such other duties as the laws and rules enjoin or as the society or the executive committee may require.

Bonds.

SEC. XI. A—Within ten days after the election of officers the secretary, financial secretary and treasurer shall, as security for the faithful performance of their duties, give a bond for such amount as the executive committee may determine.

B—Bonds executed by members or officers shall not be accepted.

ARTICLE IV.—FINANCES.

General Fund.

SECTION I. A—The initiation fee shall be \$2 (two dollars), payable with the application.

B—The dues shall be four dollars (\$4) per year, payable quarterly in advance.

C—All money collected by initiation fees and dues shall constitute the general fund for the payment of expenses as the executive committee may determine.

Assessments—Relief Fund

SEC. II. A—Assessments of an equal amount shall be levied upon all regular members to form a relief fund for the assistance of families of members or such beneficiaries as may be provided for in the applications of members.

B—No assessment shall exceed three (\$3) dollars. Fifteen per cent. (15 per cent.) of each assessment shall be placed in a reserve fund.

C—As the membership increases the amount of the assessments shall be decreased, as may be determined by the executive committee; thus, when the society has attained a membership of 600, the assessments may be limited to \$2, for a membership of 800 and over the assessments should not exceed \$1.50, and for a membership of 1,000 and over \$1.25.

D—Assessments must be paid within 30 days after the date of each notice, otherwise all rights to benefits are forfeited. But a member may be reinstated upon such terms as the executive committee may impose.

Beneficiaries.

SEC. III. A—Upon sufficient proof of the death of a member the relief committee shall immediately issue a certificate, upon receipt of which the financial secretary shall draw an order on the treasurer indorsed by the president for the amount payable and due to the beneficiary.

B—The amount paid to a beneficiary shall be determined by and in proportion to the number of members in the society at the time of a death, but shall not exceed \$1,000. At every meeting of the executive committee it shall be determined what amount shall be paid in case of any death in the following month.

C—Benefits cannot be made payable or assigned to a creditor for any debt which may be owing by a member.

Suspensions.

SEC. IV. A—A member in arrears for payment of dues or assessments must be notified at once, and if the payment is not made within ten days thereof he shall be suspended by the executive committee.

B—A suspended member may be reinstated upon terms imposed by the executive committee.

Reserve Fund.

SEC. V. The reserve fund shall consist of the amount set aside from each assessment, and any surplus in excess of one benefit payment. This fund shall at no time contain less than \$500.

ARTICLE V.—COMMITTEES.

Executive Committee.

SECTION I. A—The executive committee shall be composed of the elective officers and trustees chosen by the society at its annual meeting. The president of the society shall be chairman of the executive committee.

B—Vacancies occurring in the offices by reason of death, resignation or otherwise shall be filled in the manner of the original selection for the remainder of the term by the executive committee.

C—The duties of the executive committee shall be to conduct and transact all current, regular and special business for the society, examine and approve all bills and order their payment, examine and approve the reports of officers and committees.

D—Issue calls for assessments, suspend members for non payment of dues and assessments and reinstate the same as per Article IV., Section IV.

E—Approve and vote on all applications for membership.

Relief Committee.

SEC. II. A—The relief committee shall consist of the first vice-president, secretary and one of the senior trustees, who shall be appointed by the president.

B—The duties of the relief committee shall be to visit the sick and disabled members, and in case of a death procure positive proof thereof as soon as possible, and when such is obtained issue a certificate to the financial secretary for the beneficiary.

Employment Committee.

SEC. III. The committee on employment shall consist of three trustees, who shall be appointed by the president, whose duty it shall be to keep a record of all members out of employment and a list of employers having positions to be filled, and it shall be the special duty of this committee to put such members and employers in communication with one another in such manner as the committee shall determine to be the most practical use to all parties.

Special Committees.

SEC. IV. All business that cannot be referred to any appropriate committees shall be referred to special committees as may be determined by the executive committee.

ARTICLE VI. MEETINGS.

Annual Meetings.

SECTION I. The annual meeting of the society shall be held on the second Wednesday in the month of June of each year in the city of New York.

Meeting of the Executive Committee.

SEC. II. The executive committee shall meet at least once in every month. Seven members shall constitute a quorum and the regular meeting night shall be the first Thursday of the month.

Special Meetings.

SEC. III. A—Special meetings of the society may be called by the president at any time, but must be called on the written request of 10 or more members.

B—Special meetings of the executive committee may be called by the president at any time, but must be called on the written request of seven or more members of the executive committee.

C—At a special meeting of the society or the executive committee no other business than that named in the call shall be transacted, except upon unanimous vote.

ARTICLE VII.

Amendments or Changes.

SECTION I. This constitution shall not be amended except by a two-thirds vote of all members present at a regular meeting. Proposed amendments must be submitted in writing to the executive committee at least ten days before the annual meeting, and have the signatures of at least three members. The executive committee shall report to the society all proposed amendments at the meeting next following the submission of the same.



OFFICE OF THE MUSICAL COURIER,
CHICAGO, June 9, 1894.

IN view of the very general bad condition of trade, caused principally by the strikes, which are assuming very serious proportions, business in the line of musical instruments, which, with few exceptions, are after all looked upon as luxuries, cannot be said to be encouraging, and it is privately if not publicly admitted by the most conservative and the most sanguine dealers and manufacturers that the chances of securing small fortunes from the present year's business is very slim indeed. All the conditions, aside from the one spoken of, however, seem to point to an elasticity in business circles which indicates that a rapid improvement would ensue on a prompt settlement of the labor troubles.

Don't Need It.

Many merchants hold to the theory that business lost to-day can never be regained, but the hypothesis by which the dealers console themselves for the loss of the valuable Saturday afternoon is that they will secure the same business on Monday lost on Saturday.

If this be true, why not close for a week or a month or a year? There are certain places, old settled towns or cities, in climate trying locations, where the early closing movements should prevail for hygienic principles; but Chicago has no such need.

Goes To Europe.

Mr. H. D. Cable, of the Chicago Cottage Organ Company, will sail for Europe on the 23d of this month to be gone a period of about sixty days. The trip is mostly for business purposes, but Mr. Cable will naturally combine a considerable amount of pleasure with it. It was first intended that Mr. F. S. Cable should take this trip, and we believe it has been so announced in our columns some weeks ago, but the matter has been now finally decided, as previously stated, by Mr. H. D. Cable going in place of Mr. F. S. Cable.

The Auction.

The Chickering auction, as a matter of course, has aroused some discussion in this city, and naturally all kinds of rumors have prevailed, among them being one that they would have to pay a license fee of \$1,000 or give to the auctioneer 10 per cent. of their receipts, all of which is absolutely not so. They have made their preparations already and all the goods which they have advertised are now on hand, some of them being stored in premises occupied by old friends of the Chickering house.

Coming to Town.

Major C. F. Howes, the jolly manager of the Hallet & Davis Piano Company, of Boston, is expected to be in this city next week. In speaking to Mr. I. N. Rice about the Hallet & Davis business in this section, he reports that while at the present time there is not any too much business being accomplished, there is yet a fine prospect for future business, which is only natural under the circumstances. The Hallet & Davis is an old piano and a good one, and it would almost seem as though their business would run in this section for a length of time at least, without much additional effort on the part of the company or its agents.

A Little Personal Gossip.

Mr. A. D. Coe, the well-known dealer from Cleveland, Ohio, was in the city this week, and that point being, as is well known, a pretty good market for square pianos, Mr. Coe took advantage of his opportunities and secured a

goodly number of these instruments to meet the requirements of his section.

Mr. Alfred Shindler leaves this city soon for another trip in the interests of the Hardman piano. This trip will include a pretty thorough travel through the State of Iowa, and will occupy his time until about the Fourth of July.

Mr. H. J. Raymore, of the Shaw Piano Company, of Erie, Pa., was in the city this week. Mr. Raymore speaks very enthusiastically about business, which proves one thing: when a concern makes a really good piano that no one can possibly say a word against, and the fact is thoroughly made known to the trade at large, a generous demand for the goods will naturally follow. The position that the Shaw piano has attained throughout the West speaks volumes for the possibilities of Eastern made goods, which have been supposed by some to be tabooed in this market.

New Business and a New Instrument.

Mr. Otto Lestina, who was formerly with the Sterling Company, of Derby, Conn., after which he was foreman for the Geo. P. Bent factory, and lately for the Steger factory at Columbia Heights, has interested himself in a new business. The business is a baking compound which is a substitute for lard, known technically as "milkeline." So far this new compound is said to be a very great success, and Mr. Lestina is happy in the prospect of making a fortune out of the discovery.

Mr. Lestina has also been busy lately in constructing a new kind of an instrument, the invention of Mr. Harcourt. It is a sort of a key board violin. We understand this instrument is about ready for inspection and that it will be brought down to the warerooms of Mr. Twichell for this purpose.

Arrested for Piano Swindles.

ANDERSON, Ind., June 7.—Chief Coburn has arrested a man who gives his name as Joseph Quick, of Chicago, on suspicion of being connected with the recent piano swindling scheme in this county. About two weeks ago two men representing themselves as agents for a Chicago music house left pianos at the homes of Amos Garretson and Ashby Swindell, farmers, saying that, should a sale be effected by the exhibition of the instruments, the farmers should receive a commission. They required receipts for the pianos, which receipts turned out to be notes for \$450. Quick could not be held, and immediately on being released he was recognized by Cory Shaw, a Chicago hotel man, as a confederate of Ed. Rice in his Bohemian oats swindle.—Chicago "Herald."

Two New Concerns.

Messrs. J. D. Edwards & Sons is a new concern who have recently opened a store on East Federal street, in Youngstown, Ohio. Their line of goods will consist principally of the Steinway and Colby pianos. Mr. Edwards, Sr., is represented to be a retired gentleman of means, who backs the enterprise for the purpose of giving his two sons a chance in business, and as they are represented to be energetic young men, the venture is likely to prove a success.

Another new concern is that of Messrs. Holley & Blaine, who have opened a store at Elyria, Ohio. These gentlemen were formerly salesmen with Mr. A. D. Coe, of Cleveland, Ohio, and they will represent the same line now represented by Mr. Coe, through whom it is understood they will obtain their goods. Both gentlemen are represented to be reliable and energetic.

Is Only Partially Patriotic.

The young salesman with blue painted pants and white enameled shoes could greatly increase his reputation for patriotism by adding to his costume a red vest. But aside from his being a dandy Mr. Strike is a pretty solid young man. The northwest corner of Wabash avenue and Jackson street is not over a mile removed from his present place of business.

There are a Few Left.

"Experience is a good teacher." The dealers in this city are entitled to the greatest amount of credit for their ability in foiling the attempts of many of the swindlers here, who try to get pianos in their possession by making small payments, and then disposing of the instrument by selling it to some third party, or shipping it out of the city.

A very singular incident happened lately to Mr. J. O. Twichell. Quite a nice appearing young man came into his store, bought a piano, made a small payment down and gave his notes and a chattel mortgage on the instrument for the remainder. The singular part of this transaction

is that this young man was engaged by what he supposed to be a friend of his to purchase the piano for him, but no sooner had his friend got the piano in his possession than he sent it to one of the numerous storage houses in this city and left the piano there to be sold. The young man who bought the piano soon caught on to the irregularity of the proceeding, and knowing that he was the one whose reputation would suffer in this transaction, used a little strategy in getting the piano back into the possession of Mr. Twichell, which he succeeded in doing, greatly to his own satisfaction and to Mr. Twichell's also.

There is a certain man in this town, who goes by the name of Goldstein, who has been sharp enough to make victims of several houses in this city. With some he has succeeded in getting goods in his possession and failing to pay for them; with others he has succeeded in obtaining goods on the consignment basis, and, after disposing of them to a third party, failing to put in appearance or make any accounting to the house who consigned the goods to him. We do not know whether it will do any good to mention the names of these houses or the amounts for which they have been victimized. In some cases it has been a second-hand organ; in other cases it has been a low grade piano.

The man is supposed to be located in a town in Indiana, and it is just as well to put the trade on their guard against dealing with sharks of this description. There may be some subsequent developments in relation to this party, as we think proceedings will be taken against him by one or two houses at least, who think they have a good case to prosecute. It may be added that there are some reasons for believing that an accomplice was concerned in these transactions, which, if these suspicions can be proved, may result in making it very unpleasant for this party also.

May Settle.

There is a possibility that Mr. Geo. W. Chatterton will make a settlement with all his creditors and resume business shortly. The offer will probably be a very small percentage, but it is represented to be all he can afford to pay.

Perhaps.

Two of our very best salesmen in this city are contemplating joining their forces and beginning business on their own account, which however will not in any event be done before next season's business begins. The gentlemen referred to are both able to embark in such an undertaking from a financial standpoint, are men of experience, of character, of large acquaintance and would doubtless do business from the start should they consummate their plans.

New Directory of Musicians.

A new so-called musical directory of Chicago for 1894-5 is announced by the publisher here, Mr. J. F. Nunn. It is to be hoped that this attempt to make a directory of the musicians of this city will be superior to all former essays at the same business, as heretofore it has been anything but satisfactory. In fact we know of names of good musicians in this town which were furnished to the concern in question and by some means or other were omitted from their book.

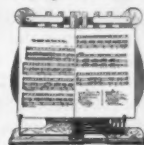
Off For Europe.

Mr. A. O. Mueller, of Messrs. Julius Bauer & Co., took his departure this week for a three months' sojourn in the Tyrol Mountains. Mr. Mueller is quite a popular man in this city, a member of several clubs, and this trip will be much more grateful to him than former ones, for the reason that several of his most intimate friends will accompany him.

Gone East.

Mr. H. M. Cable took his departure this afternoon for a week or two in the East, and during his absence he may make a visit to New York city. His main object is to visit his own friends and relatives.

"Eclipse Music Stand Leaf Turner."



The only practical Leaf Turner for turning sheet music while playing. Easily placed upon Pianos or Organs. An absolute necessity for musicians. Send for circulars. (Patent applied for.)

Price, \$2.50.
MUSIC LEAF TURNER CO.,
5 DEY ST. & 187 BROADWAY,
NEW YORK CITY.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

THE WONDERFUL WISSNER.

THE Brooklyn "Standard Union" in a lengthy article on the history of the piano cites the piano factory of Mr. Otto Wissner as an example of the modern development of the art of piano building as follows:

But enough of the piano of our forefathers; we will take a glimpse of piano making of to-day—for our grandparents' grandchildren. There is no better field for the glimpse than in the factory of Brooklyn's leading piano manufacturer and dealer, Otto Wissner. I went yesterday through every part of this six story establishment; over its 45,000 square feet of floor space, all devoted to the making of pianos. Its tested capacity is 40 pianos a week.

I diverge briefly for a mention of the proprietor of this establishment. At 41 years of age he has had 25 years of practical—very practical—experience in making and handling pianos. At 16 he set to work to learn the trade and learned it. For nine years he ran the gamut of making, tuning, selling and repairing pianos for others. It was an educating and equipping school, the beneficent results of which are now apparent.

From the day he began business on his own account success has met him half way. One of the music papers says editorially: "One of the most remarkable retail piano trades in the United States is that worked up by Otto Wissner in Brooklyn." Another says: "Mr. Otto Wissner has shown great strides in manufacture. He has given the trade a grand piano that shows the results of applied thought." Still another says: "His success has been phenomenal."

Evidently the public appreciate the Wissner pianos—his business indicates that. How much he is appreciated by the people in his employ might have been read between the lines of a statement one of the latter furnished a newspaper last Christmas that Mr. Wissner had made cash Christmas gifts amounting to \$3,000 to his employees.

When Mr. Wissner began making pianos one room above his sales store at 296 Fulton street was space enough. Within a few years the requirements of his manufacturing overran the upper stories of Nos. 294, 296 and 298 Fulton street, the three stores having become requisite for his trade. To meet the manufacturing demands he acquired the six story building occupying 532, 534, 536 and 538 State street, just off Flatbush avenue, and devoting his Fulton street upper stories to other uses, removed the manufacturing department to the State street establishment, to which I now return to tell further of the making of fine pianos.

I have seen no performance outside of artistic piano playing requiring greater skill and delicacy of execution than do some of the processes in piano making. We will pass over the initial and rougher work of constructing the wooden and casting the iron framework, with a mere mention of the special attention Mr. Wissner gives to the feature of strength in the frames. The inner rim of a grand undergoing completion is composed of no less than 21 veneers. Each instrument is made with a view to resistance of extreme conditions of tension.

On the sixth, the upper floor of the factory, is the "filling room," where the smoothing of the woodwork is done. When the surface has been made as even and smooth as glass it goes forward to the second process, which is the staining and graining of the woods, and thence into the hands of the varnishers. The fourth in the succession of treatments of the wood is the coarse rubbing, which is followed in the flowing room by the work of polishing, which is done to perfection only by friction of human hands. Over and over the varnished surface, glide the open hands of stalwart young men, until a mirror-like effect is produced, both in smoothness and reflection.

While the frames are thus being made ready other artisans are "bellying" the sounding boards—that is, fitting on the plates for receiving the strings; and next the stringing is done by yet other men. Further on we see "side gluing," which is the technical term for placing the sounding board, with its stringed equipment, securely in its proper place within the frame. Next comes the "finishing," or fitting in of the actions—the combination of keys, hammers and dampers.

Now the "fly finishing" is in order; the hinging of the top and putting together the several other sections of the frame, thus rounding up the work of manufacture. The instrument now looks fit and sounds fit to be at once transferred to a parlor or concert hall, but the "finisher and regulator" has yet to apply his critical eye and ear and practiced hand to the discovery of any defect, the slightest, in the voice and apparel of the musical debutante.

Not even when this artist has tagged his approval upon it is it free to go, for it has yet to pass under the tuning and fine regulating hand of the superintendent of the factory. Does it get a passport now? Not until the proprietor of this manufactory has made a personal inspection of it and critically sounded its tone. He has noted day by day the making and finishing of this, as of every other piano turned out here. He is an expert in every process of piano making, from the rough hewing of the wood to the final tuning of the instrument.

Absolute thoroughness is Otto Wissner's motto, proclaimed in his work, if not in words, and he applies it to the fullest in his manufactory. He started in sixteen years ago to make a business for himself, and made it. His ambition now is to improve upon any piano that has ever been made, and at least one-half of his time is spent in his factory in working to that end. He has just completed a new action of his own invention, which promises to be a decided improvement on any other action in use.

Mr. Wissner confined his manufacture to the upright style until he had brought it to a perfection that commanded a trade of noteworthy extent. Then, on December 1 last, at a matinee of the Seidl Society, of Brooklyn, he came before the public and musical artists with his first grand piano, which instantly captured the admiration of both. The christening was under the touch of Anton Seidl, the peerless conductor and superb pianist, with Mrs. Materna's and Emil Fischer's voices according to the new grand instrument their tribute to its entrancing singing qualities.

On the evening of the same day the opening of Wissner Hall was inaugurated by a concert of the Fifth Avenue Musical Society, of New York, at which Mrs. Julie Rive-King enthused a critical audience with a demonstration of the wonderful instrumental capacity of the same piano. Another signal compliment to and approval of the first Wissner baby grand was its selection for the monster concert in the immense Madison Square Garden auditorium on February 5 last in aid of the New York "Herald's" Free Clothing Fund for the poor.

So pronounced has been the popularity with which the baby grand has been received that the more ambitious Wissner concert grand is now being modeled and will soon make its appearance. It will be, like its baby predecessor, on original lines of Mr. Wissner's own designing.

There has never been placed before music lovers more exquisitely beautiful instruments than the Wissner pianos, in the refreshing variety of natural woods—ebony, rosewood, cocobola, mahogany, quartered oak, circassian and burl walnut, birch and Hungarian ash.

The following well-known artists have evidenced their approval of the Wissner piano by using them in public during the season of 1893-4: Chester H. Beebe, Carl Bruchhausen, Miss Jennie Budell, Carl E. Duft, Miss Currie Duke, Carl Figue, Mr. Emil Fischer, Adolph Glose, Hans Jung, Mrs. Julie Rive-King, Bruno Oscar Klein, Miss Kathryn Krymer, Mrs. Mattie Lowf-Dorlon, John M. Loretz, Charles H. Marcy, Mrs. Amalia Materna, Johannes Miersch, Paul Miersch, Miss Emilia De Navarra, Miss Hatie Noack, Mrs. Alfred Petersen, Walter Petzet, William Richardson, William H. Rieger, Pedro de Salazar, Henry Schroder, Mr. Anton Seidl, Mrs. Harie A. Summers, Robert Thallon, Everett Titus and others.

McPhail News.

SEVERAL weeks ago THE MUSICAL COURIER announced the retirement of Mr. Wm. Barry Owen from the McPhail Piano Company, of Boston, and his acceptance of a position with Alfred Dolge & Son.

The office of treasurer of the McPhail Company, filled formerly by Mr. Owen, is now occupied by Mr. Richard D. Knight, of Providence. Mr. Knight is one of the firm of Livermore & Knight, lithographers and engravers, and among the foremost concerns in their line in New England. He will supervise the finances of the McPhail Piano Company, while the general business management will remain in the hands of Mr. Geo. F. Blake, who continues to push the McPhail piano.

—The firm of Carlin & Lennox, successors of Mills & Lennox, Indianapolis, have removed to a new wareroom, No. 31 East Market street.

—De Volney Everett is in the West, traveling in the interests of the Shaw piano.

—At the latest auction sale of ivory, in London, all kind of tusks brought lower prices, one cause being the absence of orders from America.

—Mr. Jacob Leonard, of the Leonard Publishing and Music Company, of Albany, N. Y., has donated to that city 19 acres of land adjoining Beaver Park to be added to that pleasure ground.

—C. O. Hoagland, of Fort Dodge, formerly connected with the Stratton Music Company, of Sioux City, Ia., has again purchased an interest in that company, and will represent the company on the road, with headquarters at Fort Dodge.

—Mr. H. Monroe Brown has opened a new music store at No. 210 North Warren street, Trenton, N. J., where he has a stock of Lester pianos, Wilcox & White organs and other musical instruments. Mr. Brown also does tuning.

—Harold C. Spence, formerly connected with the Santa Barbara (Cal.) Music Company, left that city without settling several accounts, and was arrested at Fresno on complaint of one of his creditors, with whom he settled, and he is said to have sailed for South Africa. Several other warrants for his arrest have been sworn out.

—W. O. Hunt, of Adrian, Mich., has disposed of his stock to Grinnell Brothers, of Detroit. Mr. Hunt was an old established dealer, having been in the business many years. Grinnell Brothers have had a branch at Adrian for some time.

WANTED—A young man desires a position as superintendent or foreman in a piano factory. Is fully conversant with all branches of the trade and has served in similar positions in many of the large factories. Can furnish the best of references. Address, A. Z., Care of THE MUSICAL COURIER, 19 Union square, New York.

Notice.

Copy of advertisements to appear in the European edition of THE MUSICAL COURIER, particulars about which are given in another column, should reach this office at the earliest possible date, in order to insure proper classification and position.

Mr. Baus Announces.

NEW YORK, June 7, 1894.

Editors THE MUSICAL COURIER:

READING the article headed "Jacob Doll Announces" in yesterday's edition of THE MUSICAL COURIER, I desire to say a few words in answer, which I trust you will publish in your next issue.

I have not been in the direct employ of Jacob Doll since February 3, 1894—over four months—although I have several times since gone out of town for him, and have, at his special request, taken care of visiting dealers up to June 1.

So much in refutation of the first part of his statement. The notice in a trade paper referring to Otto Baab's order was not entirely correct. When I gave the item to that paper's representative I did not say that I had sold the pianos, and his statement to the contrary was gratuitous.

I am not in the habit of pluming myself with strange feathers, although Mr. Otto Baab is a warm personal friend of mine and Jacob Doll owes his trade with that gentleman to Augustus Baus and to the reputation of the "Baus" piano. That Western story of his is too ridiculous to be seriously considered.

In conclusion, I wish to state to all my friends in and out of trade that I am now working for the best interests of Mr. J. Balz, of No. 113 East Fourteenth street, where I shall be pleased to see them.

Yours respectfully, AUGUSTUS BAUS.

—A new Canadian piano manufacturing firm in a small way is Walls, Prince & Co., 65-69 Hackney street, Toronto.

—The annual picnic of the Mutual Relief Fund of the Employees of Steinway & Sons will be held at Silver Spring, North Beach, on July 21.

DON'T LIE

awake nights trying to incubate schemes for beating your competitors in piano sales. The best plan is already perfected. Purchase good pianos containing Phelps Harmony Attachment, learn to talk it as it deserves, and Victory will perch under your hat. The following Piano manufacturers can supply you:

Newby & Evans, New York.
Malcolm Love, Waterloo, N. Y.
A. M. McPhail Co., Boston.
J. H. PHELPS, SHARON, WIS.

XXXXXXXXXXXXXXXXXXXXX
X 4 ft. 9 ins. High X
X IS OUR LATEST STYLE—OF IMPOSING X
X AND ELEGANT APPEARANCE. X
X
X The first glance convinces X
X buyers that it offers more in X
X musical value and artistic re- X
X sults than any Piano before X
X the trade. X
X Unquestionable durability. X
X Very tempting prices are X
X offered for this and other styles. X
X
X The Claflin Piano Co. X
X 617-523 West 45th St., X
X New York. X
XXXXXXXXXXXXXXXXXXXXX

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

THAT DISGRACEFUL LIST.

ST. LOUIS, June 5, 1894.

Editors Musical Courier:

IF Joe Jefferson desired to find the original Rip Van Winkle his efforts could be rewarded by going into the list of a music trade paper recently published in Chicago. To the outside world that edition would seem an effective piece of journalism, but to the trade it is partly laughable and mostly disgusting. Twenty years of ceaseless slumber no doubt excused the compiler of that list of dealers, but do you think anyone has the license to impose in that manner upon the honorable music trade and make it the laughing stock of intelligent people?

Had the man sent for a revised directory of St. Louis he could have enrolled other dry goods houses and music teachers in that trade list. I'll mention a few of the errors and leave the rest for the imagination of your readers and the editor of that paper, although he has imagination enough, judging from that list.

His St. Louis Trade List.

Samuel C. Davis & Co. Wholesale dry goods house.
J. C. Deagan. Name does not appear in City Directory.
S. J. Housh. Salesman on commission.
D. W. Field. Out of the city five years.
Frank Gray. House and sign painter.
Robert Keifer. Whiskey distiller.
George H. Kilgen & Son. Pipe organ builders.
Kunkel Bros. Publishers.
R. W. Lucy. Teacher who left city four years ago.
Merkel & Mersman. Out of business some time ago.
Mrs. L. D. Mahone. Name not in City Directory.
Peters' Music Co. Failed years ago.
John G. Pfeiffer & Son. Pipe organ builders.
St. Louis Piano Co. Failed seventeen years ago.
C. J. Wynne & Co. Sheet music publishers.

Aside from the large and well-known houses here the majority of the balance of the names mentioned in the list are teachers handling small stocks of sheet music, but the most flagrant feature of the imposition and the evidence of ignorance at the same time is in the neglect to mention the agencies of the following well-known pianos: Weber, Hazeltan, Mason & Hamlin, Hardman, Ivers & Pond, Wheelock, Decker & Sons, Kurtzmann, Bradbury, Emerson, Krakauer, Bush & Gerts, Chase Brothers Co., Behning, Harrington and the Shaw. All these pianos are sold in this city, and yet that list gives no intimation of that fact.

Yours,

ST. LOUIS.

This correspondent is one of a large number that have complained about the imposition of that trade list. If a trade paper can afford to publish a list like that it must be gratifying to its competitors. If the editor of a trade paper can take such chances with his advertising patrons, it shows how little value he places upon his own publication. If a trade editor

makes a fool of himself, it really is no one's business except his own. That trade list was the best thing that ever happened to all the small music trade papers of this country.

The S. D. Lauter Company to Build.

THE S. D. LAUTER COMPANY, of Newark, N. J., have prepared plans for an extensive addition to their building in Broad street, made necessary by the great increase of their business. They will add an extension 60x40, 20 feet high, to be used entirely for the display of grand pianos, which are becoming very popular. The room will be finished in hard woods, and will be handsomely furnished. The alteration will necessitate the temporary closing of part of their store, but the business will not be interfered with.

A Large Sale.

PERHAPS the largest sale of veneers on record, has been made by the Astoria Veneers Mills to Alfred Dolge & Son, last week. The sale included:

300,000 feet of mahogany.
200,000 feet of sawed Indiana white oak.
400,000 feet of quartered Indiana white oak.
400,000 feet of Circassian walnut.
500,000 feet of poplar.

A total of 2,000,000 feet, comprising some of the finest veneers ever seen in the market.

This purchase indicates that Alfred Dolge & Son propose to follow in their piano case department the same policy which is characteristic of this firm, namely, to get ready to produce the best article at the lowest possible price, and then push its sale by all legitimate means. Mr. Lockey, the well-known case maker, has accepted the position of superintendent of the Dolge Piano Case Works.

Mr. Ebersole Here.

MR. J. G. EBERSOLE, of the Cincinnati house of Crawford, Ebersole & Smith, was here last week on a quick trip.

"Business with us during May," said he, "was excellent, the activity being superinduced by our May Festival, the central ticket office for seats at the Festival having been at our wareroom. We utilized the occasion by advertising with special force, and made more sales than we anticipated."

"Mr. Pfafflin is doing a large trade, and what is remarkable is his unostentatious demeanor and his quiet manner even when doing the largest kind of sales in numbers and amount. He is a great salesman, and so is Mr. Cox, who

has made a wonderful record at our Pittsburgh house. He sold seven pianos on June first.

"Our Smith & Nixon piano is coming out of the Chicago factory in steady numbers and in satisfactory manner. We have a regular demand for this instrument, and this will unquestionably grow with the general expansion of trade."

The Crawford, Ebersole & Smith firm is a great institution. Piano houses in four or five States, a piano factory in Chicago and such ramifications and business outlets as give them a trade in thousands of pianos annually. We believe they make and buy more than 3,000 pianos a year. Enormous!

Mr. Clappe Writes.

WEST POINT, N. Y., June 4, 1894.

Editors The Musical Courier:

In your magnificent issue of May 30 appears an article entitled "The Manufacture of Violin Strings."

The article in question is part of a much longer one written by me for and published in "The Dominant" of December, 1893, under caption of "A Few Words on Fiddle Strings."

London "Musical Opinions and Music Trades Review" reproduced a portion of the article without credit, and you, with greater honesty, in copying from that paper instead of from the original, have credited it with the production, the honor of which, such as it is, belongs to "The Dominant," and yours truly,
ARTHUR A. CLAPPE.

—Mr. Frank A. Lee, of the John Church Company, Cincinnati, was in Boston on Wednesday last.

SCHUBERT PIANOS

NEW WAY. OLD WAY.



WITH
TRIPLE BEARING BRIDGE
PATENTED SEPTEMBER 20, 1893,
BY

Mr. Peter Duffy,

PRESIDENT

SCHUBERT PIANO CO.

PRODUCES A

FULLER, CLEARER,
More Pleasing Tone.SCHUBERT
PIANO CO.,535 to 541 East 134th Street,
NEW YORK.

An injunction having been granted by Judge Ingraham in the Supreme Court of the State of New York restraining certain persons from fraudulently attempting to appropriate our exclusive rights in connection with the name "Hardman" as applied to pianos, we desire to say that we shall continue the policy begun by the application for the injunction referred to and shall immedi-

HARDMAN PIANO

Factories: 11th & 12th Aves., 48th & 49th Sts., New York.
Warehouses: Hardman Hall, Fifth Ave. & 19th St., New York.
NEW YORK. CHICAGO. LONDON.

HARDMAN, PECK & CO., Manufacturers.

MERRILL PIANOS

165 TREMONT ST., BOSTON.

The best
PATENT CAST STEEL MUSIC WIRE
are sold at the
STAHL-und DRAHTWERK RÖSLAU
Bavarian Fichtelgebirge Germany.
ASK FOR SAMPLE AND PRICE-LIST. THEN YOU'LL
JUDGE BY YOURSELF. SMART AGENTS WANTED.

ISAAC I. COLE & SON
Manufacturers and Dealers in
VENEERS,
And Importers of
FANCY WOODS,
420 and 427 East Eighth St., East River,
NEW YORK.

The Piano in Its Acoustic Properties

[Translated from the German of Siegfried Hansing for the London "Musical Opinion and Music Trade Review."]

Continued from THE MUSICAL COURIER, May 23, 1894.

For first article see May 18, 1894. For second article see August 24, 1894. For third article see November 9, 1894. For fourth article see November 30, 1894. For fifth article see December 21, 1894. For sixth article see January 4, 1895. For seventh article see January 11, 1895. For eighth article see January 18, 1895. For ninth article see January 25, 1895. For tenth article see February 15, 1895. For eleventh article see March 22, 1895. For twelfth article see May 24, 1895. For thirteenth article see September 27, 1895. For fourteenth article see October 4, 1895. For fifteenth article see October 25, 1895. For sixteenth article see November 15, 1895. For seventeenth article see November 29, 1895. For eighteenth article see December 20, 1895. For nineteenth article see January 17, 1896. For twentieth article see February 28, 1896. For twenty-first article see April 4, 1896. For twenty-second article see May 2, 1896. For twenty-third article see May 23, 1896.

CONCLUDING CHAPTER.

LET us commence with the store of wool, concerning the different kinds of which and their peculiar properties I am in a position to offer some remarks. The wool of the Australian merino sheep is extraordinarily soft, but, as compared with the Silesian or even the Cape wools, does not possess the strength or elasticity of these. If, for instance, we take a portion of these different kinds of wools in our hand and compress them into a ball, we shall be able to feel that the elasticity of each can be thus fairly compared. The peculiarity of the Australian wool in having little tendency to felt renders it particularly adapted for damper pads; the felt for damper wedges being also made of this kind of wool.

For hammer felt, on the other hand, a mixture of Silesian, Cape and Texas wool is employed; which is not so soft and fine fibred, but it is extraordinarily elastic and prone to felt. Upon an expertly scientific selection and mixture of the wool depends in a great measure the usefulness of the felt. For instance, if the Australian wool in consequence of the fineness of its fibre produces a spongy felt which is but of little use for covering hammers—on the other hand, the strong, unyielding Cape or Texas wool produces, I might say, a bristly felt which from its hissing and jarring effect would be of but little use for dampers to mute the strings, as they should act noiselessly.

It is of great importance—especially in the case of hammer felt—that the wool should be completely deprived of all grease, and in America the most effectual appliances are employed for this purpose. The water is first carefully filtered, and then passed through a system of boilers in which it is properly softened and made fit for use; and, finally, a drying apparatus is employed in which the wool is dried at a low temperature so that it may not become harsh. After being thus washed and dried, the wool passes through five different machines of the most complicated construction in order to be entirely freed from all vegetable impurities.

In each of these machines the greatest care is taken that the fibre of the wool shall be injured as little as possible during the process of cleansing, in order that the felt subsequently made therefrom shall be as strong and elastic as possible. After being cleaned the various kinds of wool are carefully mixed and placed in the carding machines, which are fed by an automatic feed, supplying a certain

quantity of wool accurately weighed off. In this process again, the chief point kept in view is that the fibre of the wool shall be injured as little as possible and that the resulting layers of carded wool shall be as smooth and as thin as possible.

These thin layers of wool are now placed by the machine on top of one another to a considerable thickness. If the layers were all superimposed in the same direction, regular lines of division would necessarily ensue, running the length of the pieces; therefore the makers of the better kinds of felt have for years looked upon it as necessary—in consequence of the great thickness now demanded in our hammer felt—that the fibres should be laid crosswise. Still, in the primitive machines in use this was only possible in the upper and lower outer layers, and as a result the hammer felt was found to be defective. Now machines are in use which allow the fibres to be laid quite regularly and even, but crosswise, throughout the sheet, which can be at once felted as soon as it leaves the carding machine.

While looking at these machines, I was bound to confess that in America alone could a manufacturer commit himself to the enormous outlay which these complicated machines must have occasioned, in order only to make one single step of progress in his process of manufacture. Not that I would be understood to imply that the crossing of the fibres in the felt is a matter of so little importance as not to be worth the expense incurred. A very brief inspection of the works will suffice to teach us that the art of making felt consists in a careful cleansing of the wool from its natural grease as well as from all vegetable matter; in then mixing the different kinds of wool in skillful proportions; further, in a mathematically correct calculation which is necessary to produce sheets thinning off from the bass to the treble end in all varieties of thickness; also in a careful carding of the wool; and, finally, in felting it at a carefully observed and even temperature.

The felting or fulling process which now follows is very simple and does not materially differ from the felting process to which hat felt is subjected, except in the machinery being larger and much more powerful. After the felt has been made sufficiently firm by the fulling mill it is subjected to the fumes of sulphur, and then dried. The process of sulphuring the felt consists merely in placing the sheets in a closed chamber over a pan of burning sulphur, the fumes of which are thus compelled to pass through the felt, rendering it white and clean to the eye.

Although unsulphured felt does not look so well as that which has been sulphured, it is in no way inferior in any other respect. But as the gradual evaporation of the sulphur acts upon all the polished brass parts of the action, which are thereby rendered brittle, it has been attempted to overcome this evil by employing other metals, or by the introduction (1875) of unsulphured felt into the manufacture of the instrument. After the sheets of felt have been thoroughly dried out by the heat of the sun or by being placed in steam heated chambers, they are then surfaced in a rolling mill, and after being trimmed are ready for the hammer maker.

From the above sketch of the manner in which felt is manufactured the reader will have gained some insight into the process, and I will now furnish a few details of experiments which have been lately made with various strips of old and new felts. The first experiment made was for the purpose of ascertaining how many pounds' weight a strip of felt would sustain, both lengthwise and crosswise, before tearing asunder. A piece of felt 8 mm. thick, 20 mm. broad and 48 mm. long tore with a strain of 250 pounds,

and shortly before giving way the felt had stretched from 48 mm. to 99 mm. in length; while another piece of the same length, breadth and thickness supported a weight of 264.5 pounds before giving way, and only stretched to a length of 57 mm. This showed that the second piece was much better felted than the first, for the result was that with a weight of only 250 pounds the first piece stretched 51 mm., whereas with a weight of 264 lbs. the second piece stretched 13 mm.

This great difference in the stretching of the two pieces is to be accounted for by the fact that the first piece was made in 1884, before the system of crossing the fibres had attained to the perfection which it reached in 1886, when the second piece was made. Mr. Dolge possesses a collection of samples of felt made each year since his factory has been in existence, for the sole purpose of ascertaining by actual experiment whether any new methods introduced are really improvements, and how great are the improvements effected each year. How valuable such experiments are will be seen from the following examples: A square piece of felt made some years ago, of 8½ mm. in thickness, was compressed to a thickness of 5½ mm. After some days it had recovered a thickness of 7½ mm. But the most favorable result was obtained by a piece of felt made a year before, which being 12 mm. thick, and being compressed to a thickness of 5½ mm., recovered a thickness of 11 mm. These experiments furnish a very distinct standard for measuring the elasticity of the felt.

For the purpose of still farther carrying out his experimental testing of various kinds of felt, Mr. Dolge has erected a small workshop for making hammer heads solely in order to extend his observations and researches to the covering of the hammer; hence it is only a workshop in which he can accurately ascertain and compare the working of causes and effects. For instance, he has a small model by means of which two hammer heads covered with felt can be made to strike a couple of steel strings at the rate of 134 times per minute, whereby the durability of the felt and—the strings being stretched over a sound box—the quality of the tones produced by the felt can be ascertained. I may also mention the machine, for which a patent was taken out in the year 1887, for covering hammer heads, by means of which not only is the felt firmly pressed to the curve of the wood, but also a certain tension is imparted to the covering.

Hammers covered with the patent hammer felt are not only very durable, but also produce a very pure and sonorous tone. This felt is made by mixing the finest rabbit's hair with a powerfully felting wool.

I should take up too much space by describing in detail all that I saw; but I would urge upon every manufacturer the desirability of visiting this factory. The systematic manner in which Mr. Dolge advances must lead to constant improvement, and every piano maker should gladly welcome such progress, not merely regarding it from the point of its applicability to the particular kind of instrument he may be in the habit of constructing, but as improvements which, although made by others, it is his business to keep an eye upon. Moreover, if he sees that another has taken up any novelty he should not wait until the pressure of competition obliges him to adopt it also, but copy it at once and try to improve upon it.

Only one road leads to success, and progress is the finger post which points out that road. He who keeps his eye constantly fixed on that guide may be certain of not being left behind in the race.

(The end.)

Dealers wanted in all territory not now taken.

Catalogue Free.

Ask for it at once.



MADE BY AND SOLD TO THE TRADE ONLY BY

GEO. P. BENT, 323 to 333 SO. CANAL STREET, CHICAGO.

WESSELL, NICKEL & GROSS

— MANUFACTURERS OF —

PIANO ACTIONS.

STANDARD OF THE WORLD!

455, 457, 459 and 461 WEST 45th STREET;

636 and 638 TENTH AVENUE, and 452, 454, 456 and 458 WEST 46th STREET,

OFFICE, 457 WEST 45th STREET,

. . . NEW YORK. . .

G. W. SEEVERNS, SON & CO.,

MANUFACTURERS OF

Square, Grand & Upright Piano Actions,

113 BROADWAY, CAMBRIDGEPORT, MASS.

BALLET & DAVIS CO.'S PIANOS.

GRAND, SQUARE and UPRIGHT.

Indorsed by Liszt, Gottschalk, Wehl, Bendel, Strauss, Sara
Abt, Paulus, Titiens, Heilbron and Germany's
Greatest Masters.

WAREHOUSES: 179 Tremont Street, Boston; 88 Fifth Avenue, New York; 1416 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.; Kimball Hall, Wabash Avenue, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. FACTORY: Boston, Mass.

He wins who sells the

Favorite Schiller Pianos.

*Write for catalogue to
Schiller Piano Co.
Oregon. Ill.*

AUGUST POLLMANN,

Importer and
Manufacturer of Musical Instruments
Of Every Kind.

Brass Band
Instruments, String
Band Instruments, Ac-
cordions, Harmonicas, Strings,
&c. The Celebrated Pollmann Banjos,
Guitars, Mandolins and Violins. The elegant
new patented Mandolin Banjo, as per cut. The most
beautiful finish, sweetest tone and easiest string instrument
to learn to play on yet manufactured. Patented May 3, 1887.

70 & 72 Franklin St. just west of Broadway, New York City.

ESTD **BASS STRINGS** 1867
PIANO CARVING
SAWED & ENGRAVED PANELS
FRANCIS RAMACCIOTTI
162 & 164 WEST 27th ST. N.Y.

RICHARDSON

HIGHEST GRADE OF WORK.
PIANO
MANUFACTURERS,
Send for Estimates.
REASONABLE PRICES.

Piano Case Co.,

LEOMINSTER, MASS.

BABY, PARLOR AND CONCERT GRAND PIANO CASES A SPECIALTY.

ESTABLISHED IN 1848.



FINEST TONE,
BEST WORK AND
MATERIAL.

PIANOS

PRICES MODERATE AND
TERMS REASONABLE.

60,000 MADE
AND IN USE.

EVERY INSTRUMENT
FULLY WARRANTED

ILLUSTRATED CATALOGUE FREE.

EMERSON PIANO CO.

116 Boylston St., Boston.

92 Fifth Ave., New York.

218 Wabash Ave., Chicago.

Sounding Boards, Wrest Planks,

do., do.

L. F. HEPBURN & CO.,

ROOM 79, BIBLE HOUSE, NEW YORK.

Factories and Mills

Stratford and Oregon, Fulton Co., N. Y.

LEINS & CO.,

MANUFACTURERS OF FIRST-CLASS

UPRIGHT PIANOS.

Factory and Warerooms, - 542 WEST FORTIETH STREET.

THE Webster Piano Co.

MANUFACTURERS

NEW YORK.

LYON, POTTER & CO., Western Agents,
174 and 176 Wabash Avenue, CHICAGO, ILL.
SHERMAN, CLAY & CO. Pacific Coast Agents,
SAN FRANCISCO, CAL.
BOLLMAN BROS. & CO., Southwestern Agents, ST. LOUIS, MO.
M. STEINERT & SONS CO., New England Agents,
NEW HAVEN, CONN.

A LARGE
FINE PIANO
AT A
MEDIUM
PRICE.

EDNA High Top Organs. **EDNA**
Chapel Organs.
Piano Cased Organs

HIGH GRADE INSTRUMENTS ONLY.

THE EDNA PIANO AND ORGAN CO.,
MONROEVILLE, OHIO.

WRITE FOR CATALOGUE.

APPLY NOW FOR TERRITORY.

ROTH & ENGELHARDT, PIANO ACTIONS,

Office: 114 Fifth Avenue, Room 59, New York City.

Factories: St. Johnsville, N. Y., on N. Y. C. RR.; Chicago Heights on East Ill. RR.

A. P. ROTH, formerly with A. Dolge.

FRED. ENGELHARDT,

Formerly Foreman of Steinway & Sons' Action Department.

CHICAGO MANUFACTURERS AND JOBBERS.

CHARLES C. CURTIS
PRESIDENT

A. M. WRIGHT
VICE PRES.

LOUIS DEDERICK
SECRETARY

WEBER
AND
WHEELLOCK
PIANOS

THE
MANUFACTURERS
PIANO CO.
WAREHOUSES & OFFICES
248 WABASH AVENUE
CHICAGO

LINDEMAN
AND
STUYVESANT
PIANOS

BAUER PIANOS.

STRICTLY HIGHEST GRADE.

Dealers in want of a leader will do well to examine these instruments. Catalogue on application. Correspondence invited.

JULIUS BAUER & CO.,

Warerooms: 226 & 228 Wabash Avenue.
Factory: 500, 502, 504 & 506 Clybourn Avenue,

Chicago.



NEWMAN BROS.' ORGANS,
COR. W. CHICAGO AVE. AND DIX ST., CHICAGO, ILL.

THE PATENT PIPE SWELL

Produces finer Crescendos than can be obtained in any other organ in the market.

JACK HAYNES, General Manager of the New England, Middle and Southern States, also the Continent of Europe.

Dealers who are in the City should visit the New York Warerooms and examine these organs.

JACK HAYNES, 20 EAST 17th ST., NEW YORK.

COULON PIANO CO.

MANUFACTURER OF

PIANO FORTES.

OFFICE AND FACTORY:

COR. SUPERIOR and ERIE STS., OTTAWA, ILL.

E. COULON, Pres. and Manager.

AGENTS WANTED.

ADAM SCHAAF,
Manufacturer of Pianos.

Factory: 398 & 400 West Monroe St.,

OFFICE AND SALESROOM:

276 West Madison Street,
CHICAGO, ILL.

HAMILTON
ORGAN CO.,

Chicago, U. S. A.
MANUFACTURERS OF

REED ORGANS

Of High Grade and Standard Quality

FACTORY AND OFFICE:

85, 87 AND 89 HENRY STREET,
Near Canal and Fourteenth Sts.

SMITH & BARNES PIANO CO.

MANUFACTURERS OF

UPRIGHT & PIANOS.

FACTORY:

471 Clybourn Ave.,
CHICAGO.

SEND FOR OUR NEW CATALOGUE



MANUFACTURERS

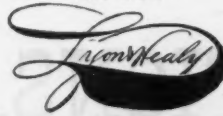
126-130 N. Union St., Chicago, Ill.

BUSH & GERTS

HIGH GRADE
MEDIUM PRICE
PIANOS

WAREHOUSES FACTORY
115 E. CHICAGO AV. WHEEL & DAYTON
CHICAGO

THE NEW



BUILDING.

Over 100,000 square feet. 150 Windows facing the street.

Largest and Finest Musical Establishment in the World.

CORNER OF
WABASH AVENUE AND ADAMS STREET,
CHICAGO.

Although Lyon & Healy came to Wabash Avenue at the eleventh hour, they secured the finest corner. * * * There is no other building upon Wabash Avenue within a half dozen blocks that can show such a large window frontage. * * * In making this move the firm will be in a far better position to handle its trade than it is in its present location.

Chicago Evening Journal.



"The
Highest
Type."

The RUSSELL PIANO CO.,

Succeeding STARCK & STRACK PIANO CO.,

171 & 173 SOUTH CANAL STREET,
CHICAGO, ILL.

HIGH GRADE UPRIGHT PIANOS.



HOUSE & DAVIS PIANO CO.

Piano Manufacturers,

160, 162 & 164 W. Van Buren St.
CHICAGO, ILL.



Were awarded, at the World's Fair,
4 MEDALS AND DIPLOMAS FOR
17 POINTS OF SUPERIOR EXCELLENCE.
20 MEDALS AND DIPLOMAS WERE TAKEN
by makers of the raw materials used by me in
constructing the "Crown."
32 STATE AND FOREIGN BUILDINGS,
on the Fair Grounds, chose the "Crown", from
among a hundred other makes, for their 71 parlors
or reception rooms.
371 WORLD'S FAIR OFFICIALS COMMEND
THEM, most strongly, in autograph letters
which I reproduce in an Illustrated Souvenir Cat-
alogue telling the whole story; sent free; ask for it.
GEORGE P. BENT, Manufacturer,
323 to 333 So. Canal St., CHICAGO, U. S. A.

B. ZSCHERPE & CO.,

248 to 251 N. Wells Street,
CHICAGO, ILL.,

MANUFACTURERS OF

STRICTLY HIGH GRADE PIANOS.

THE THOMPSON MUSIC CO.

MUSIC PUBLISHERS,

Jobbers of Musical Goods

AND WESTERN AGENTS FOR

Sohmer Pianos, Mathushek Pianos,
261 WABASH AVE., CHICAGO, ILL.

A. H. Andrews & Co.

215 Wabash Ave., Chicago.

Manufacturers Andrew's Metal Piano Chairs.

Attractive, light, comfortable and
indestructible.

Steel twisted together. Finished in
Antiques Copper, Nickel, Brass, Silver
or Gold, highly polished.

This Chair is
convertible in
to a Duet Chair.

Duet Chair.



Automatic movement.

Any child can raise the

back, which drops into

place, making luxurious

chair shown on the left.

Cheapest Chairs made. back where it

Send for Catalogue.

Piano and
Typewriter.
Adjustable
Spring Back
Chair.
Supports the
is needed.

THE CELEBRATED

STEGE
PIANOS,

Containing the Techniphone Attachment.

STEGE & CO.,

FACTORIES AT COLUMBIA HEIGHTS.

Office and Warerooms:

Cor. Jackson Street and Wabash Ave.,
CHICAGO, ILL.

All mail should be sent to the office.

Send for Catalogue.

OTTO A. OLSON,
MANUFACTURER OF
PIANO STOOLS AND SCARFS,



Carroll Avenue and Union Park Place,
CHICAGO, ILL.

HAMMACHER, SCHLEMMER & CO.

209 BOWERY, NEW YORK

Piano and Organ

MATERIALS AND TOOLS.

Our New Catalogue Now Ready for Distribution.

BRADEURY.
THE ADMINISTRATION PIANO.



SIX TERMS IN THE WHITE HOUSE.

Freeborn G. Smith, Manufacturer.

NEW YORK: 95 FIFTH AVENUE. NEWARK, N. J.: 817 BROAD STREET. WASHINGTON, D. C.: 1225 PENNSYLVANIA AVENUE. CHICAGO, ILL.: 257 WABASH AVENUE. KANSAS CITY, MO.: 1000 WALNUT STREET.

Address all Communications to Principal Offices, 774 FULTON STREET, BROOKLYN, N. Y.

GOOD AGENTS WANTED IN UNOCCUPIED TERRITORY.

ESTABLISHED 1853



SYLVESTER TOWER
MANUFACTURER OF
PIANO FORTE & ORGAN KEYS.
ALSO DEALER IN
GRAND, SQUARE & UPRIGHT
PIANO FORTE ACTION.

131 to 117 BROADWAY,
NEAR GRAND JUNCTION
RAILROAD,
Cambridgeport Mass.

BUT ONE GRADE AND THAT THE HIGHEST

CORNISH & CO.

ESTABLISHED 25 YEARS.

MANUFACTURERS OF

Upright Cabinet Grand Pianos and
Church, School, Lodge and Parlor Organs.

FACTORIES AND OFFICES: WASHINGTON, N. J.

LAKE SIDE
PIANOS AND ORGANS

MANUFACTURED BY
TRYBER & SWEETLAND
246, 248 & 250 W. LAKE ST.
CHICAGO
CORRESPONDENCE INVITED.



H. R. KNOPF,
Bow and Violin
Maker,

IMPORTER AND DEALER IN

Cremona Violins,
Violas and 'Cellos.
French, German and
other makers.

Elegant Cases, Bows and
Strings. Artistic Repair-
ing a Specialty.

117 FOURTH AVENUE,
Near 12th Street,
NEW YORK.

THE BLASIUS PIANO CO.

INCORPORATED.

Capital: One Million Dollars.
WOODBURY, N. J.

BUSINESS ESTABLISHED IN 1851.
The O. S. STONE
Piano Cases
ARE THE BEST.
ELVING, MASS.



MADE BY
THE KRELL PIANO CO.,
Manufacturers of strictly first-class

GRAND AND UPRIGHT PIANOS,
CINCINNATI, O.

GEO. C. CRANE, EASTERN REPRESENTATIVE,
97 5th Av Cor. 17th St., NEW YORK.

KURTZMANN PIANOS.

C. KURTZMANN & CO.,

MANUFACTURERS,

526 to 536 NIAGARA ST., BUFFALO, N. Y.

C. REINWARTH,
PIANOFORTE STRINGS,

386 and 388 Second Avenue,

Between 22d and 23d Sts., NEW YORK.

ROBT. M. WEBB,

Felt Cloth and Punchings.

MAKER OF

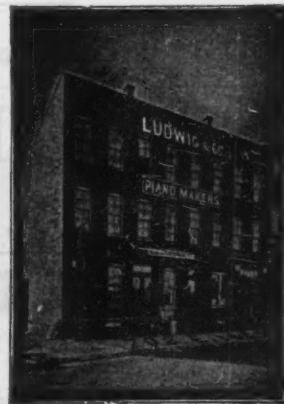
PIANO HAMMERS.

SOLE AGENCY FOR

Billion's French Hammer Felt,

28 Union Square, NEW YORK.

LUDWIG & CO.



BEST GRADE UPRIGHT AT MODERATE PRICES

702-704 East 148th Street,
NEW YORK.

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

1833.

Manufactured by C. F. Martin & Co.

1893.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For over sixty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame De GONI,	Mr. WM. SCHUBERT,	Mr. S. De LA COVA,	Mr. H. WORRELL,	Mr. N. J. LEPKOWSKI,
Mr. J. P. COUPA,	Mr. FERRER,	Mr. CHAS. De JANON,	Mr. N. W. GOULD	Mr. LUIS T. ROMERO,

and many others, but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 19 Murray St., near B'way, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, Etc., Etc., Etc.

KRAKAUER BROS. PIANOS.

Factory and Office:

Wareroom:

159-161 E. 126th St., New York. 115-117 E. 14th St., New York.

The Banjo That Leads Them All!

FRANK B. CONVERSE SOLID ARM.

What Eminent Banjoists say of it:

"The Converse Banjo that I am now using every night tells its own story clear back to the box office."

BILLY CARTER.

"I have not found its equal for brilliancy, richness and fullness of tone."

BILLY ARLINGTON.

"A musical Banjo; beautiful in workmanship and unsurpassed in tone."

CON. BOYLE.

"They possess a beautiful tone and are second to none."

OKLAHOMA BILL.

... SEND FOR CATALOGUE. ...

HAMILTON S. GORDON, No. 139 Fifth Avenue, New York City.

JAMES ABBOTT & SONS,

MANUFACTURERS OF

FIRST-CLASS ACTIONS

FOR UPRIGHT PIANOS,

FORT LEE,

NEW JERSEY.

COMSTOCK, CHENEY & CO.,

IVORY CUTTERS AND MANUFACTURERS.

PIANO KEYS, ACTIONS AND HAMMERS.

Ivory and Composition Covered Organ Keys.

The only Company Furnishing the Keys, Actions Hammers and Brackets Complete.

Telegraph and R.R. Station:

ESSEX, CONN.

OFFICE AND FACTORY:

IVORYTON, CONN.

FOSTER PIANOS MANUFACTURED BY

FOSTER & CO., Rochester, N. Y.

G. CHEVREL,

Designer and Maker of Artistic Marquetry.

GOLD MEDAL, PARIS EXPOSITION, 1889.

PANELS AND NAME BOARDS FOR PIANOS AND ORGANS A SPECIALTY.

PARIS, FRANCE.

SAMPLES ON HAND FOR INSPECTION AT

WILLIAM TONK & BRO., Agents for United States and Canada, 26 WARREN ST., NEW YORK, 271 WABASH AVE., CHICAGO.

THE OUTLOOK IS GROWING BRIGHT.

Everyone is talking of the good season it is going to be—the busy money making season. The howlers will have to change their business and returning confidence will soon set things right. The country is too big and its interests too strong to be permanently disabled. We come to this conclusion and the result is a bigger output of

DRUMS.

We mean to keep on growing—tariff or no tariff. The conditions favor a steadily increasing trade. Our Drums are the best on the market and the tendency is to make them better and charge less—if possible. We are wide awake in your interests, and nothing we can say will so fully indorse that fact as the Drums themselves. **SEND FOR PRICES.**

Our New PREMIER DRUM Leads Them All.

EXCELSIOR DRUM WORKS,

A. G. SOISTMANN, Manager.

923 LOCUST STREET, PHILADELPHIA.

EXCELSIOR VIOLINS,

Violas, 'Cellos, Double Basses, Bows, Strings and Fittings.



Highest Grade Instruments,

BY FIRST-CLASS ARTISTS ONLY.

Made in Our Dresden Ateliers.

Instruments only genuine bearing our Trade Mark.

Agencies for several States still open.



ALFRED MORITZ & CO., DRESDEN (SAXONY).

THE METCALF PIANO.

MANUFACTURED BY
The Brockport Piano Mfg. Co.,
BROCKPORT, N. Y.

STAIB PIANO ACTION CO.,

MANUFACTURERS OF

GRAND AND UPRIGHT PIANO ACTIONS.

447, 449, 451, 453 and 455 West 26th Street, NEW YORK.

WASLE & CO.

MANUFACTURERS OF

175 & 177 Hester Street, **PIANOFORTE**

COR. MOTT ST.,

NEW YORK.

ACTIONS.

DO NOT CONFUSE THE

LEHR SEVEN OCTAVE PIANO STYLE ORGAN

WITH OTHER MAKES IMITATING IT.

THE LEHR opened the way for Seven Octave Organs and is far ahead of the procession in appearance, finish, tone and other improved qualities.

More sold than all other makes combined. **THE LEHR IS THE STANDARD.**

Address for Prices and New Catalogue,

H. LEHR & CO., Easton, Pa.

ERNEST GABLER & BROTHER

GRAND, SQUARE AND UPRIGHT PIANOS.

— ESTABLISHED 1854. —
Factory and Warerooms, 214, 216, 218, 220, 222 and 224 E. 22d St., New York.

THE BEST PIANOS MANUFACTURED.

BROWN & PATTERSON, PIANO PLATES,

MARCY AVENUE AND HOPE STREET, BROOKLYN, N. Y.

THE JEWETT UPRIGHT PIANOS.

Illustrated Catalogue and Price List on Application.

JEWETT PIANO CO., Manufacturers,
LEOMINSTER, MASS.



The Mechanical Piano.

Just as well adapted for playing as any piano. The Mechanical Piano is played upon in the customary manner. It also enables those who know nothing of piano playing to perform thousands of music pieces of any length or description, and with expression, by means of exchangeable music sheets. In all respects the best. Patented in all countries.

SOLE MANUFACTURER,

LUDWIG HUPFELD,
(Successor to S. M. Grob & Co.),
Leipzig, Germany.

JARDINE & SON,

ORGAN BUILDERS,

810 & 820 East 39th St., New York.

LIST OF OUR LARGEST

GRAND ORGANS,

Fifth Ave. Cathedral, N. Y.,

4 manuals; St. George's Ch.,

N. Y., 4; St. Paul's M. E. Ch.,

N. Y., 4; Fifth Ave. Pres.

Ch., N. Y., 3; Brooklyn Taber-

nacle, 4; First Presbyterian,

Philadelphia, 3; Trinity Ch.,

San Francisco, 3; Christ Ch.,

New Orleans, 3; and Pitts-

burgh R. C. Cathedral, 4.

CONNOR PIANOS.

184th Street and Southern
Boulevard,
NEW YORK.

Dealers admit that they are the best medium priced
Pianos in America. Send for Catalogue.
N. B.—Pianos not shipped before being thoroughly
Tuned and Regulated.

JAMES BELLAK'S SONS,

1120 Chestnut Street,
PHILADELPHIA, PA.

ESTABLISHED 1856.

DAVID H. SCHMIDT,
(Successor to Schmidt & Co.)

FELT COVERER OF PIANOFORTE HAMMERS,
312-314 East 22d Street,
NEW YORK.

Music Dealers!



Have you ever tried to sell the
"Coleman Insulator?"

If not, it will pay you to investi-
gate. They are the best and
cheapest in the market. When
placed under the casters of the
piano or organ gives to the in-
strument a full, rich tone and
saves the carpet. This simple
but effective device is meeting
with pronounced success among
musicians and others. Testi-
monials in favor of this insulator
have been given by

Eugene & Albert, Aug.

Hyllsted, Dr. Zingfeld,

and hosts of others.

Correspondence Invited. Sample Set, 50c.

Wm. Gerner

SOLE MANUFACTURER,

215 Wabash Ave. (Second Floor), CHICAGO.

New and Interesting.

GLORIOSA.

New, Improved, Guaranteed

MUSIC BOX,

with interchangeable disks.

Symphonion music. Per-

manent music for home and

public resorts. Any deca-

ration placed upon it such as

Power Pops, Christmas

Trees, &c., not weighing

over 100 pounds, will revolve

slowly as the music plays.

One sample with one

musical work or composition

to dealers, \$11.75. Extra

pieces 10 cents. Cash, Cata-

logue free.

J. C. FICKARDT,

95 Tübingen Str.,

Stuttgart, Germany.

Piano Scales, Designs, Drawings AND PATTERNS

on hand and made to order. Regulating and

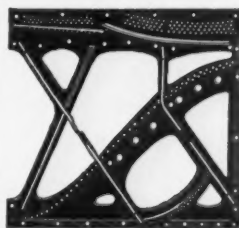
Repairing done.

HASTINGS & SON,

Experts in Piano Construction (over 30 years'

experience),

39 W. 125th Street, NEW YORK.



WICKHAM, CHAPMAN & CO.,

MANUFACTURERS OF

PIANO PLATES.

CAST, DRILLED, PINNED AND ORNAMENTED.

ALSO

PIANO HARDWARE.

SPRINGFIELD, OHIO.

ALL RELIABLE DEALERS SELL

Our No. 510 Stool.

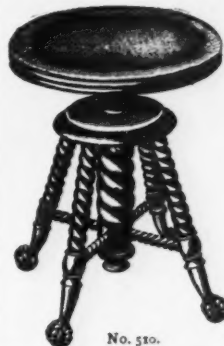
WHY?

Because it has a hardwood seat, highly
polished, brass claw feet, and is the
neatest and best Stool ever offered for
the money.

MANUFACTURED BY

THE CHAS. PARKER CO.,

Send for Catalogue. MERIDEN, CONN.



No. 510.

ORGAN PIPES.

Wood and Metal. Flue and Reed. Voiced or Unvoiced.
Front Pipes Decorated in the Highest Style of the Art.

PIPE ORGAN MATERIALS.

Keys, Pedals, Action Parts, Wires, &c. All guaranteed strictly first class.

SAMUEL PIERCE. Established 1847. READING MASS.



Piano Plates.

Grand, Square and Upright.

T. Shriver & Co.

333 East 56th Street,

NEW YORK,

MANUFACTURERS OF

Piano Plates.

Plates Cast,

Drilled and

Japanned,

all operations being

finished in our own

foundry and works.

Over 30 years' experience.

Oldest house in the trade.

PLATES SHIPPED TO

ALL PARTS OF THE

UNITED STATES.



THE
John Friedrich Violins

are the best
Modern Instruments

Superior to all
others in tone and finish

PROMINENT ARTISTS

highly recommend them for

Artistic Repairing

For information & Price List address

JOHN FRIEDRICH & BRO.,

VIOLIN MAKERS.

IMPORTERS OF BOWS, ELEGANT CASES & ITALIAN STRINGS

Cooper Institute

New York

STEINWAY WISSNER

Grand and Upright PIANOS.

STEINWAY & SONS are the only Manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK
St. Pauli, Neue Rosen Strasse No. 20—24, HAMBURG, GERMANY.

Finishing Factory, Fourth Avenue, 52d—53d Street, New York City.

Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.



GRAND****

AND

****UPRIGHT

PIANOFORTES.

OFFICES AND WAREROOMS:

WISSNER HALL, 294, 296, 298 FULTON ST.

FACTORIES AND WAREROOMS:

Nos. 552, 554, 556, 558 STATE STREET,
BROOKLYN, N. Y.

Nos. 80, 82 MONTGOMERY STREET,
JERSEY CITY, N. J.

BRIGGS PIANOS,

BOSTON.

FIRST in Art.

FIRST in Trade.

FIRST in the Favor of the Public.

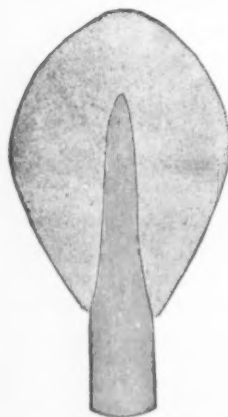
CARD No. 8,117.

ALFRED DOLGE & SON.

Worlds' Columbian Exposition,

CHICAGO, 1893.

EXHIBIT OF HAMMER FELTS AND HAMMERS.



AWARD . .

.. READS:



THE Patent Hammer Felts are of the best quality, combining Compactness and Elasticity with great Durability, which is secured by a patent process, by means of which the surface of the Felt is

COVERED WITH FINE HAIR.

The Piano Hammers are of the highest grade and of an improved shape, produced by their patent hammer covering machine.

(SIGNED)

Max Schickman

K. BUENZ, President Judges Liberal Arts.

G. H. GORE, Secretary.

CONOVER PIANOS



Grand and Upright.

— FOR —

QUALITY,
DURABILITY
& BEAUTY
ARE UNEXCELLED.

SEND FOR CATALOGUE OR CALL AT
OUR WAREROOMS.

CHICAGO COTTAGE ORGAN CO., Sole Factors,
215 to 221 WABASH AVENUE, CHICAGO.

STARR PIANOS.

Noted for Perfection in

Tone, Touch and Durability.

THE STARR PIANO COMPANY,

MANUFACTURERS,
RICHMOND, INDIANA.

